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DOCTOR WHO MAGAZINE™

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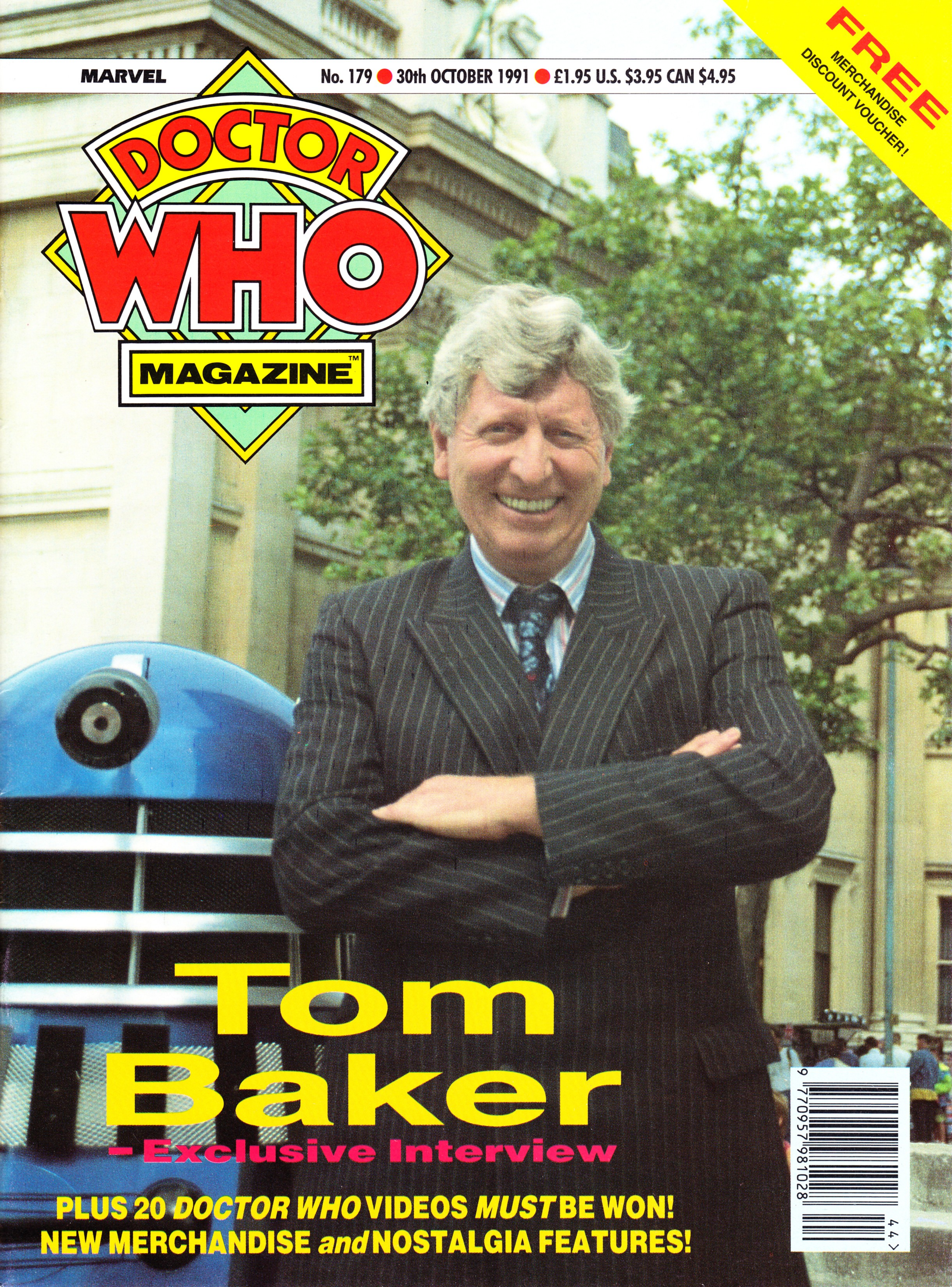

Tom Baker

– Exclusive Interview

PLUS 20 *DOCTOR WHO* VIDEOS *MUST* BE WON!
NEW MERCHANDISE *and* NOSTALGIA FEATURES!

CONTINUITY queries

Photo © BBC

Matrix Data Bank now answers hard fact queries – the problems created by story elements in the fictional Whoniverse are now being thrown open to you, the readers. Please keep any answers to the problems posed as concise as possible and send them to the usual address, marking your envelope 'Continuity Queries'. The questions and answers printed below are only a small selection of the many, many replies to queries levelled at the readership. Now then, how about more questions? Here are a couple from Iwan Standley in Aberystwyth, for starters:

In *The War Games* the Doctor says that it is impossible to have a remote controlled TARDIS without dramatically reducing its life-span, but in *The Two Doctors* the Doctor produces a remote control and uses it successfully. The Time Lords don't seem to have much difficulty in controlling the Doctor's TARDIS from Gallifrey, either.

Also, since the War Chief is a Time Lord, why doesn't he just regenerate when he's shot near the end of *The War Games?*

As we all know, the Time Lords are able to recognise one another even though they may be unfamiliar with each other's latest regeneration. So why does the Sixth Doctor fail to recognise the Valeyard in *The Trial of a Time Lord?* Wouldn't the other Time Lords in the court also recognise him?

Nathan Cooke (Stockton-on-Tees, Cleveland) points out that the Valeyard is *not* the Doctor – he is "a distillation of all that is evil" in the Doctor "somewhere between his twelfth and thirteenth regeneration." The Valeyard's mind is indeed that of the dark side of the Doctor's id but physically he is not the Doctor.

Richard F. Morrell (Pulborough, West Sussex) however, favours the idea that Time Lords do not recognise themselves as we do, by physical appearance, but by personality. Some humans claim to sense auras around others, showing their personality and this is perhaps how Time Lords recognise each other; each has his or her own aura. Somehow, the Doctor's personality changed when he regenerated for the final time and so his aura also changed, making it impossible for other Time Lords to identify him as the Doctor.

Richard adds that this theory centres on the fact that, throughout his seven regenerations, the Doctor's character remains the same.

Bryan Jenner of Calgary, Alberta, Canada suggests an even cleverer solution: just as humans can disguise themselves physically with clothes and wigs etc., the Time Lords can do the same biologically. The Valeyard used his powers from the Matrix to alter his DNA structure and thus hide his identity. The Master, already having secret access to the Matrix, was witness to this and so revealed his identity. **Lisa Gledhill** (Ashington, Northumberland) points out that in *The Brain of Morbius,* the Doctor states that a Time Lord has the power to screen his or her mind from telepathic probings. It is probable therefore that the Valeyard used the same technique to hide his true identity from his fellow Time Lords.

Debate continues to rage over just where the Second Doctor was taken from for his adventure in *The Five Doctors.*

Both **Nathan Cooke** and **Lilly T. Hall** (Newcastle, Tyne and Wear) suggest that both First and Second Doctors are lifted from stories in the 1966 Annual (*Mission for Duh*) and *TV Comic* respectively. A clever idea, but as stated in the past it's never been acknowledged that any stories, other than those shown on television, form part of the official continuity. However, *TV Comic* did offer an interesting alternative life for the Second Doctor between *The War Games* and the Third Doctor's first appearance in *Spearhead from Space.* When he was exiled to Earth the Second Doctor escaped having his features altered and stayed at the Carlton Grange Hotel living a life of luxury and earning his keep by lecturing at London University and appearing on TV game shows. Fate finally caught up with him and the Doctor was forced into regeneration when he investigated some night-walking scarecrows, who were in fact agents of the Time Lords. Shades of Worzel Gummidge?

The Cybermen have always been portrayed as emotionless and without feelings. Why then do they scream (or at least groan very loudly) as they die? This happened in *Silver Nemesis* as well as *The Five Doctors.*

Lisa Gledhill points out that a scream or a moan is not purely an emotional response but partly an automatic reaction to feeling pain. Presumably Cybermen *are* still capable of feeling pain to a certain extent since they are partly organic. Alternatively, it could simply be a case of massive electronics systems failure causing the voice box to short circuit and emit random, incoherent noises which only *sound* like loud groans.

Bryan Jenner agrees that a Cyber moan is a mechanical product and goes on to tackle the question of the rest of the Doctor's family, mentioned in *The Tomb of the Cybermen* and asked about during events in *The Curse of Fenric.* He believes the Doctor's family was killed off on Gallifrey during some political quarrel and the Doctor and Susan fled, as political refugees, the only survivors of the purge. **Philip Cotterell** (Worthing, West Sussex), suggests that the use of the terms granddaughter and grandfather as applied to the Doctor and Susan could just be used affectionately as opposed to in their strict genealogical sense. No explanation of the Gallifreyan family structure ever appeared in the programme, although there were once plans to reveal the Master as being the Doctor's brother, and so the precise relationship between the Doctor and Susan has never been clearly and absolutely defined.

We do know there are children of Gallifrey: In *The Creature from the Pit* it was stated there was a "maternity ward" for bringing up children on the planet.

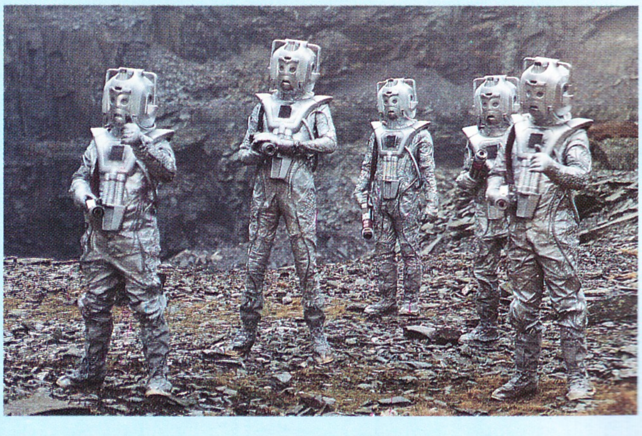
Photo © BBC

Image © BBC.

"This is the end ... but the moment has been prepared for."
The Doctor, *Logopolis: 4*

This is the last forty-four page issue of ***Doctor Who Magazine*** but rest assured, it is ***not*** the end of us! From next issue, **DWM** increases its size to fifty-two pages, in swift response to our Annual Survey results in favour of such a change. We're determined to bring you an ever wider variety of features about the show, adding more fiction and a return to a regular, re-vamped Archives section. These changes will pave the way for even greater coverage of the series when it makes its return to production in 1992, as we have been led to believe it will.

Of course, change does not come without cost, so by subscribing ***now*** you'll make a considerable saving on the next fourteen issues. I have to add that a price rise was inevitable, but the increased page count should soften the blow. If it doesn't, how about a series of ***three*** free posters over the next three issues, beginning with Alister Pearson's long awaited portrait of the Second Doctor, Patrick Troughton?
On with the show ...

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A production shot featuring Styre and the captured spacemen. Photo © BBC **6**

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Photo © BBC.

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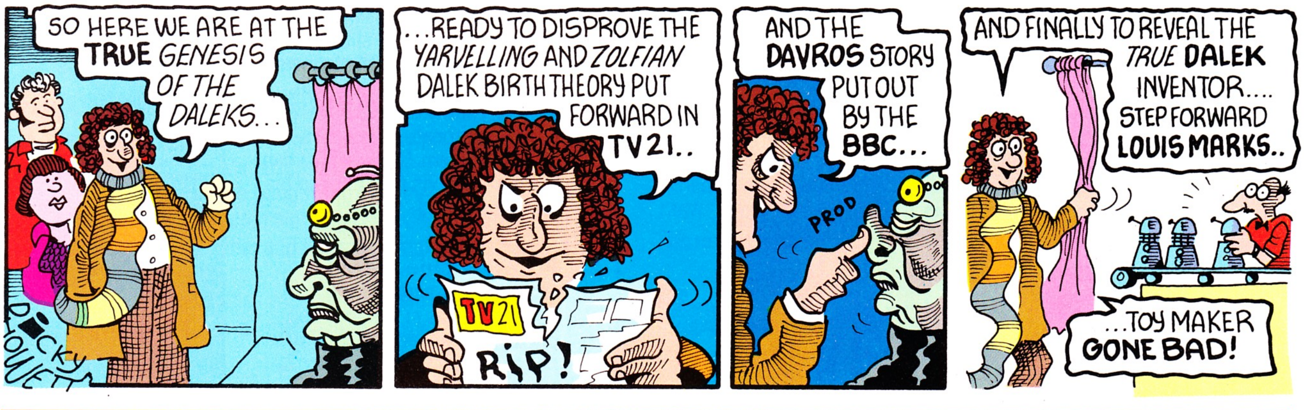
Thanks this issue to: Tom Baker, Keith Barnfather of Reeltime Pictures, Peter Darvill Evans, John Fitton and Steve 'Dino' White.

On the cover: Tom Baker at the press call for his first British fan appearance in over ten years.

Doctor Who? by Tim Quinn and Dicky Howett


SO HERE WE ARE AT THE TRUE GENESIS OF THE DALEKS...
DICKY HOWETT
...READY TO DISPROVE THE YARVELLING AND ZOLFIAN DALEK BIRTH THEORY PUT FORWARD IN TV21..
TV21
RIP!
AND THE DAVROS STORY PUT OUT BY THE BBC...
PROD
AND FINALLY TO REVEAL THE TRUE DALEK INVENTOR.... STEP FORWARD LOUIS MARKS..
...TOY MAKER GONE BAD!

ABC
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INTO THE VORTEX

That was the *Who* That Was…

No Doctor, no TARDIS, no crew. A lament for our times? No: just some salient points of *Mission to the Unknown*, broadcast with all the above conspicuous by their absence, on October 9th, 1965. This daring curtain-raiser to *The Daleks' Master Plan* was also the last bow from Verity Lambert as Producer.

What's black and white and silver this month? Answer: the Cybermen *and* the Second Doctor. Both made their debut twenty-five years ago in *The Tenth Planet*. The Mondasians were seen in a South Pole blizzard on the 8th October 1966, and on the 29th the Doctor rejuvenated/regenerated (readers may delete as applicable).

The Ark in Space reached Television Centre on 28th October, 1974, with Philip Hinchcliffe at the helm for his first studio recording. Part one, duly recorded, reversed the 1965 *Mission* format as the TARDIS crew wandered, lonely as Marc Cory, through Roger Murray-Leach's "stupendous" sets. The battle with the Wirrn won ratings of eleven million – the highest since their distant cousin the Zarbi starred in *The Web Planet*.

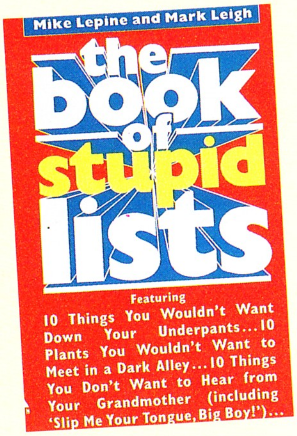
Leela's first studio appearance on October 11th, 1976, in the revealing 'savage huntress' outfit, prompted the classic technicians' response: "Well, I don't mind lighting *that*". Louise Jameson's chances of companionship beyond *The Face of Evil* (not then one hundred percent certain) improved immediately.

Cambridge University's 1979 May Week was in June, as usual; but such temporal anomalies certainly confused Lalla Ward's Romana in *Shada*. Douglas Adams' legendary 'lost' six-parter commenced filming in his native city on October 15th, but only fragments recycled for *The Five Doctors* were ever transmitted.

Finally, five days before Peri's shocking 'death' in *Mindwarp*, October 20th 1986 saw Bonnie Langford's press-call. A symbolic fall of autumn leaves prefigured Mel's debut in *Terror of the Vervoids*. Meanwhile, the fully-bearded Colin Baker in costume beside her had unwittingly faced his *Ultimate Foe* when Season Twenty-Three 'wrapped' in August. The season cycle was turning again…

Mark Wyman

Strange sights: Reports of the TARDIS or monsters being sighted overseas are rare, but how about this chameleonised version of the police box, spotted in the Canary Islands and sent in by reader Carl Davies…



Mike Lepine and Mark Leigh

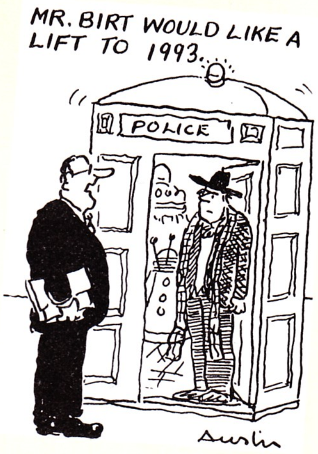
the book of stupid lists

Featuring
10 Things You Wouldn't Want Down Your Underpants…10 Plants You Wouldn't Want to Meet in a Dark Alley…10 Things You Don't Want to Hear from Your Grandmother (including 'Slip Me Your Tongue, Big Boy!')…

While you're checking out the latest *Doctor Who* novels, it's sometimes worth looking sideways down the bookshelf. For example, take Virgin's new ***The Book of Stupid Lists***, released this month, which includes this suggested reason for its purchase: "You can attach it to your forehead with an elastic band – and pretend you're a character from *Doctor Who*". Another famous SF show suffers worse, with the following dig: "You can attach it to the *back* of your head with an elastic band – and pretend you're a character from *Blake's 7*". I can just hear Travis warming up his arm gun even as I type…

Actress **Sophie Aldred** probably has some of the strangest jobs in TV, but she doesn't stop there. Fleetway's *Judge Dredd The Megazine: 12* features her in a spoof cover for a future city magazine ad, photographed by former **DWM** designer Steve Cook, no less. Art © Fleetway Publications 1991.

While we all ponder the fate of our favourite SFTV series, imagine how the Doctor must feel about the request being made on behalf of the new controller of BBC Television as printed here … Reader Edward Thornton spotted this cartoon in *The Guardian* on 3rd July, which pokes fun at John Birt's delayed assumption of the role of overall decision-maker at the Corporation.


MR. BIRT WOULD LIKE A LIFT TO 1993…
POLICE
Austin

Vanishing sign: the huge 'sink plunger' hoarding promoting the MOMI *Doctor Who* exhibition at Waterloo vanished even before its mention last issue! Although we're told its run had finished, perhaps you can think of a more sinister explanation. A new Daleks' Master Plan, perhaps? Photo © BBC.

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MASS MURDERER OR JUST MISUNDERSTOOD? 20 things you always wanted to know about Judge Death!

To be Castellan

Paul Jerricho (second from right) during a scene from *Arc of Infinity*. Photo (C) BBC.

Paul Jerricho played the part of the Castellan in *Arc of Infinity* and again in *The Five Doctors*. This sort of continuity involving recurring secondary characters, is indeed unusual in *Doctor Who*. Due to the nature of the job it is difficult to tie actors down to such parts which may only surface once every couple of years. (Obviously there are exceptions, such as the UNIT regulars, the Black and White Guardians, Litten, and of course the Master.) *Arc of Infinity* introduced us to Paul Jerricho's Castellan for the first time.

"John (Nathan-Turner) had wanted to cast me in the show for some time. It was really just a case of waiting for the right part to come along. I was delighted with the role of the Castellan, it was a lovely part to play."

Paul is also well-known for his stage work, and when asked how this compares with television, relates the following story. "...At the end of shooting on the last day of *Arc of Infinity* there were still five scenes to be done, and they were all mine. Other scenes referring to these five had already been shot, and without my five they wouldn't have made any sense continuity-wise.

"Television is very strict about studio time, and so with just fifteen minutes left we had to go for all five scenes in one big take. Going for that decisive take was, for me, like a first night on stage, in that I couldn't afford to go wrong. The adrenalin was really flowing and they turned out better than they would have if I'd had all day to record them. You see, actors work on adrenalin. Unfortunately this is often missing from television work, mainly because of the security of knowing that you can fluff your lines!"

Paul enjoyed working on the two stories... "In *Doctor Who* anything goes. The interesting thing is its universal concept, for example, one day a woman could be cast as a Doctor. It really is one of the nicest programmes to work on."

Liam-Michael Rudden

DOCTOR WHO MAGAZINE

Reader's Discounts

JOHN FITTON MERCHANDISE VOUCHER

Continuing our series of discounts for ***Doctor Who Magazine*** readers, John Fitton Books and Magazines are offering a ten percent discount on selected merchandise bought through their mail order service. The company has an incredible range of *Doctor Who* and science fiction merchandise on offer and the latest catalogue is filled with collectables for sale.

The voucher printed below entitles you to ten percent off all orders over £10 excluding postage (on all merchandise except videos or audio recordings).

How to use your voucher: To get a catalogue, simply send a first class stamp (or $3 US//$5 Australian cash or equivalent International Reply Coupons) to John Fitton (Books and Magazines), 1 Orchard Way, Hensall, Nr. Goole, North Humberside, England DN14 0RT. (Telephone: 0977 661048). When you've made your selection, clip out the coupon below and send it with your appropriately discounted payment for your goods to the same address. One voucher per customer, copies are *not* acceptable and the offer is valid until 1st December 1991.

The ***Doctor Who Magazine Summer Special*** (still on sale!) carries two merchandise discount vouchers for Forbidden Planet and the Longleat *Doctor Who* exhibition shops.

DOCTOR WHO MAGAZINE

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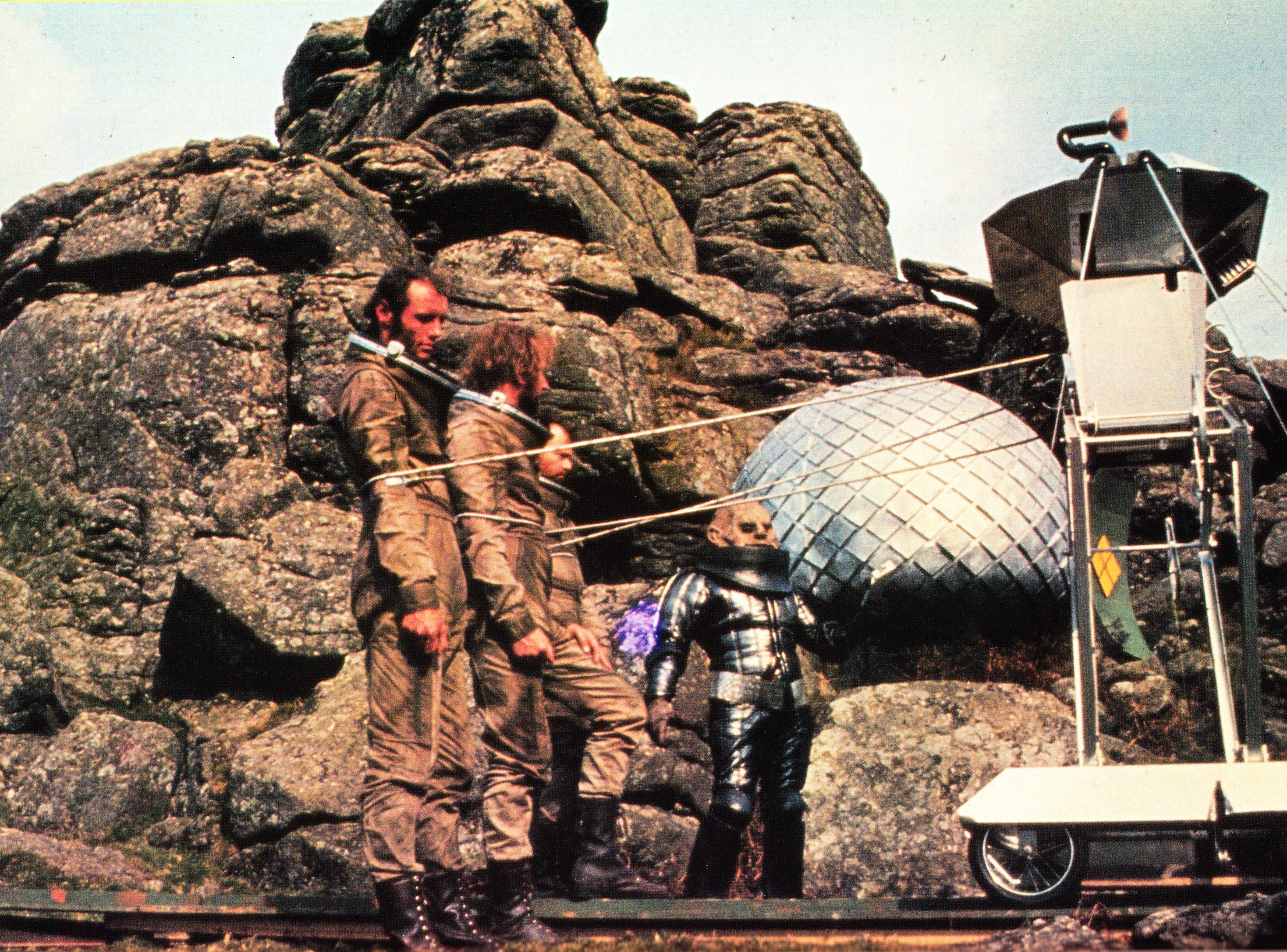


Gallifrey Guardian

Photo © BBC

MORE DELAYS – BUT '*DOCTOR WHO* IS NOT DEAD', SAY BBC

Any new production of *Doctor Who* seems to be delayed yet again with the latest statement from the BBC on the programme's future. Although the corporation remains committed to the series it seems that recent press reports, citing a 1992 start for independent production, were sadly premature. Nearly two years after Season Twenty-Six was transmitted, the BBC is still in the early stages of negotiations with independents and although production may well start in 1992, a full series of *Doctor Who* will probably not begin screening until 1993 – the thirtieth anniversary year for the programme.

Rumours concerning the show's future began in the television trade press as far back as April this year and have been reported in full, and in good faith, in **Doctor Who Magazine**. In addition, conflicting reports from within the BBC muddied the waters still further; BBC Enterprises head James Arnold Baker recently told one independent producer that the BBC had no plans to produce *Doctor Who* in the immediate future and the Head of Drama Series, Peter Cregeen, has again said the show's future is still under discussion, after being questioned at the BBC's Autumn Launch.

In August, national press reports on the failed £2.4m bid for the show by the independent company Naked Eye, prompted even more rumours that *Doctor Who* was 'on ice' for good. At this point, the BBC contacted **DWM** to make a full statement on the series' future as it currently stands, hopefully quashing fan fears of outright cancellation. In addition, **DWM** remains in contact with many of the independent production companies bidding for the show and we can confirm that negotiations are continuing, but an announcement is still some way off. However, if one particular bid is successful, we may well see a ninety-minute plot for the show in late 1992, featuring a new Doctor and a new format for the series that follows.

DWM urges **all** readers not to be complacent about the series' future. Once again, we urge fans of the series to write *polite* letters to the BBC requesting the show's speedy return. The BBC monitors all audience correspondence for its own research purposes, so even if you receive a standard letter in reply, your support for the show will have been noted. Petitions and constructive comments – such as compliments for screening the *An Unearthly Child* pilot on August Bank Holiday – will do more to encourage the show's early return.

BBC Statement, this page; You on Who, Page 35

OFFICIAL BBC STATEMENT

Faced with conflicting rumours concerning *Doctor Who*'s future, including accusations that it has been permanently cancelled, the BBC has made the following statement regarding the current status of the show to *Doctor Who Magazine*. Released at the end of August, only this statement reflects the current situation and has been released with the support of Peter Cregeen, Head of Drama Series:

"There is no question of *Doctor Who* being abandoned. It is still an important programme and when the time is right it should return. However, the show's popularity over the years has waned in the United Kingdom, with an average audience of four million. In a competitive market environment, where BBC TV Drama is required to produce a wide range of programmes at an economically viable price, one cannot continue to support a programme that is not able to achieve a substantial audience.

"A decision was taken to rest the programme for an extended period so that when it returns it will be seen as a fresh, inventive and vibrant addition to the schedule – rather than a battle-weary Time Lord languishing in the backwaters of audience popularity.

"*Doctor Who* is too valuable a property for us to relaunch until we are absolutely confident of it as a major success once again."

BBC spokesperson Alan Ayres added that a major feature film was in production and that if this developed as planned, future transmission of the TV series might be juxtaposed against its commercial release. He declined to compare *Doctor Who*'s ratings with other shows placed against *Coronation Street*, one of the major handicaps the series seems to have had in recent years.

DOCTOR WHO FANS CONSIDER SUEING THE BBC FOR £30 MILLION

With further delays to a new start for *Doctor Who* on the cards, one group of anonymous but apparently well-organised fans, fed up with the long delay, are considering a £30 million lawsuit against the Corporation in an attempt to highlight the show's absence.

Citing press reports on the show and past statements from the BBC, they plan to accuse the BBC of what they see as 'fraudulent misrepresentation of licence fee payers' monies' and BBC Head Jonathon Powell and Head of Drama Series Peter Cregeen of 'fraudulent misuse of their position in a public body'. In addition, the group are considering an injunction against the BBC Press and Publicity Office, a legal move which would stop the office issuing further statements about the show's fate.

It's estimated that the action would cost at least £20,000 to initiate and over £200,000 to fight. The 'damages claim' of £30 million is the group's estimated cost of the three seasons of the show lost since 1988 through lack of production. The fans, who also organised last year's Phone-In 'Day of Action', hope to fund their court fight by selling personal *Doctor Who* memorabilia – including props from the show such as a Cyberman head from *The Tomb of the Cybermen*. The anonymous organisers told **DWM** they had a wide variety of press statements to support their case against the BBC, plus comments from independent producers who have made bids for the series.

As a matter of company policy, the BBC declined to comment on the action until a case was actually brought, but a former member of the *Doctor Who* production team equated the action with the more radical forms of protest made against the BBC during the 1985 hiatus. "It's the sort of thing that seriously damaged the show then, and it won't help its chances for a comeback," he said.

DAVID GOES FOR A BURTON

DWM has been unable to track down David Burton, the man who claims to be the new Doctor Who, following our report last issue. The mystery surrounding claimed production of a new pilot for the series in Vienna remains...

THIRD BONHAMS' AUCTION SEES DALEK SOLD FOR £3,500

The third sell-off of *Doctor Who* memorabilia at Bonham's auction house may have lacked the planned publicity of the previous event earlier this year but items still sold for huge amounts, including a *Remembrance* Dalek for £3,500. The sale took place at short notice but buyers of auction items in the past two sales attended in droves, to discover many costumes were those originally sold in the first badly advertised auction, including Lalla Ward's costume from *Destiny of the Daleks* (which was withdrawn from sale when it did not reach its reserve price). Some items were also of doubtful origin, including costumes listed as Hartnell/Troughton items which were made of a material not available in the Sixties. The sale was a pale shadow of the much-publicised auction in May but buyers seemed happy with their purchases.

MERCHANDISE

Both *The Three Doctors* and *The Masque of Mandragora* video ▶

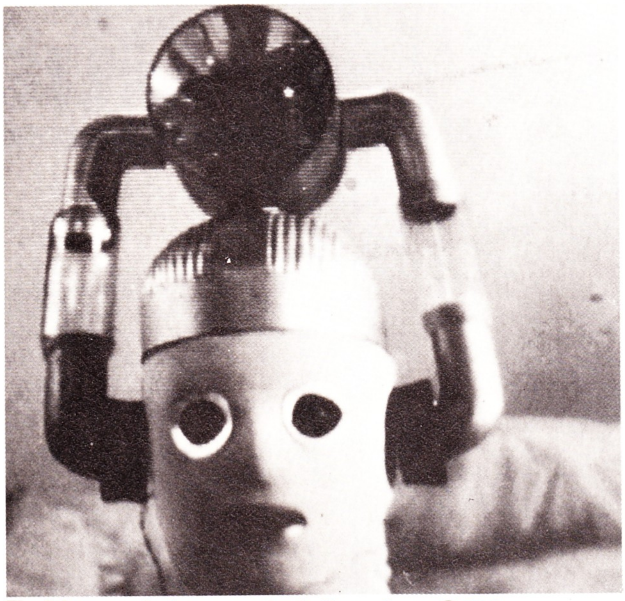
◀ releases hit the National Sell Through Top Ten in August; their highest placings were Numbers 3 and 4 respectively. ***The Sontaran Experiment/Genesis of the Daleks*** and ***The Deadly Assassin*** go on sale this month and an exciting line-up of releases seems to be on the cards for next year. More details as we get them.

Doctor Who exhibitions continue at MOMI and Longleat; the London exhibition has been seen by over 50,000 people over the summer months and the British Film Institute are very pleased with its reception. The next special event at the BFI is on 2nd-3rd November and guests include Jon Pertwee. Ticket details, ring 071-928 3535 (recorded information on 071-401 2636).

Many readers have been having problems finding copies of the ***Doctor Who*** **Year Book** which has been on sale since 26th July. It can be ordered through W. H. Smiths shops even if it is not on display: simply tell the books department the name of the book, the publisher and the ISBN Number – 1-85400-283-X. There's no reason why they shouldn't be able to get a copy, so make a stand! The Year Book was featured as a competition prize on ITV Oracle and in many regional newspapers during August.

W. H. Allen continue with their mix of the old and the new: *Timewyrm: Apocalypse* by Nigel Robinson is the latest New Adventure and John Peel's *Gallifrey Chronicles* is also on sale this month. From the reprint stable are *Time and the Rani* (with a smashing new cover by Alister Pearson) and *Paradise Towers*. November will see release of *The Terrestrial Index* by Jean Marc L'Officier, the second volume of his programme guide and reprints of *Dragonfire* and *Delta and the Bannermen*.

Silva Screen are planning a release of Mark Ayres' music from *The Greatest Show in the Galaxy* for 1992, with a cover by Alister Pearson; Alister has also been approached to do covers for some of next year's BBC video releases.



The Cybermen: a lasting menace for the Doctor. Image © BBC.

OBITUARY: INNES LLOYD 1925-1991

Perhaps the best way to sum up the success of Innes Lloyd's career as a TV producer is to quote the man himself; "There's no such thing as a bad idea, it's just a good idea that's gone wrong..."

His positive attitude, generosity and encouragement brought some of the finest talents to the fore over the past thirty years; Alan Bennett, Stephen Frears, Robert Young, the list seems endless. He always believed that the Writer's dream and the Director's vision were what mattered, and always strived to bring them to the screen.

After several years working for the Outside Broadcast Unit at the BBC, he initially turned down the offer to produce *Doctor Who*. When he did join the programme towards the end of Season Three, he brought a vitality and vision to it that saw it through, perhaps, one of it's most creative periods; a period which saw the introduction of the concept of regeneration, the Cybermen, the Ice Warriors, the Yeti; he tried to bring an element of believability to all his stories that, in his opinion, would make them far more frightening than just relying on monsters. They did just that.

After leaving towards the end of Season Five, to produce *Thirty-Minute Theatre* on BBC2, Lloyd went on to make dozens of highly acclaimed films and plays; *The Stone Tape, A Day Out, Orde Wingate, Reith, Across The Lake* and numerous others. In 1983, his production of *An Englishman Abroad* won him a BAFTA award. His final film, completed just before his death, reunited most of the production team for that production; *A Question Of Attribution* will be shown this Autumn.

Somehow, Television Centre just won't seem the same without him...he'll be greatly missed.

Adrian Rigelsford

An interview recorded with Innes Lloyd shortly before his death is scheduled for next issue. Gerry Davis obituary, Page 37.

Doctor Who Magazine stockists: For those of you seeking out back issues of the magazine or a regular supply, you could do no worse than Nostalgia and Comics, based at 14/16 Smallbrook Queensway, City Centre, Birmingham. US readers in search of a regular supply of your favourite title should try Comic Carnival, 3387 N. High School Road, Indianapolis, Indiana (tel: 293-4386). Comic Carnival has five shops around Indianapolis and the staff we've met are friendly, informed and helpful. Give them a try.

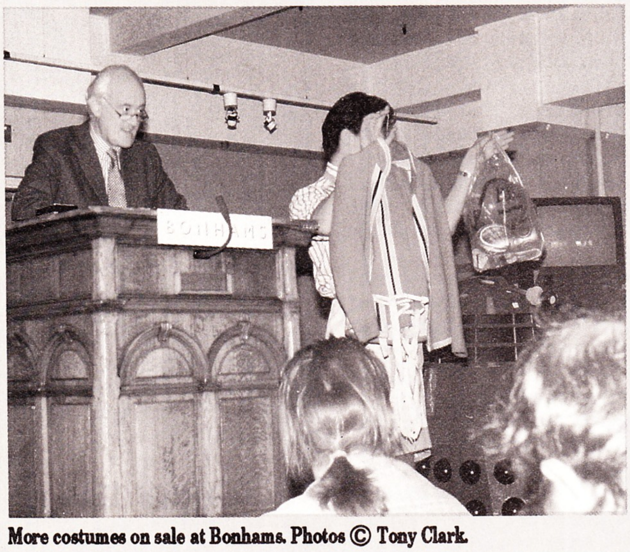
Warning! We have received complaints from readers responding to editorial mentions in **DWM** of the *Corridors of Eternity* audio release. Several readers are still waiting for their tapes several months after cheques have been cashed; the tape's producer, Julian Knott, has not responded to our enquiries regarding the delay and the matter has now been passed onto BBC Licensing for investigation.

Off The Shelf, Page 25, Merchandise feature, Page 39.

CONVENTION UPDATE

The fan group **The Wolves of Fenric** are planning a special event in conjunction with Mediaband on 16th November at the George Hotel, Stafford Street, Wolverhampton. Titled *The Who Girls* and hopefully featuring video material starring Caroline John, Elisabeth Sladen, Mary Tamm, Nicola Bryant and Sophie Aldred (this subject to negotiations with the BBC), the event will start at 10am and run to 10.30pm, admission £2. Tickets from 161 Dangerfield Lane, Darlaston, Wednesbury, Staffs WS10 7RU. Cheques should be made payable to The Wolves of Fenric.

Visions '91 takes place in Chicago over Thanksgiving Weekend of 29th November-1st December in Chicago – not 22nd-24th November as previously reported. We apologise for any confusion caused.



More costumes on sale at Bonhams. Photos © Tony Clark.

PRESS ROUND UP

June: Dalek Invasion of Aylesbury! The *Daily Express* Motoring Plus pictured the 9 ft version built by Perry Watkins on two Mini subframes with a top speed of 40mph. The 15th saw Tom Baker talking about the effect of the series on his career and recounting the taxicab story (see **Issue 161**) for *The Sun* TV Super Guide whilst the Scottish *Daily Record* publicised the Glasgow Convention of a series "...put in dry dock by the BBC."

It led the way on the 24th – 'We Want Dr Who In A Mini-Skirt!' Other papers contributed their (inaccurate) quotes from "a fanzine poll" placing Joanna Lumley above Glenda Jackson and Kate O'Mara. But it ended as it began, with the Dalekmobile – only now it had broken down and been rescued by the AA!

July: Nothing.

August: Satire! *Viz* Issue 49's 'Pop In The Year 2000' suggested DJ's brains be placed in casings and, like Daleks, bump around BBC corridors... Only the *Daily Record* noted the series' 1993 return plus *Who*-based questions in their TV Quiz.

McCoy's involvement in clinic-comedy "Having A Ball" aroused pun-ful reminders of the off-air series whilst *The Ayrshire Post* pictured a DWAS Group exhibition at Troon Public Library. The month closed in a blaze of non-publicity for Bonham's August sale – again, only the *Record* bothered to keep us informed.

Mark Duncan

IN BRIEF...

***Doctor Who* repeats on their way?** The actors union equity has started negotiating with the satellite TV station BSkyB over repeats of old BBC programmes, including *Steptoe and Son*, *Big Deal* and *Doctor Who*. When Sky TV absorbed the ailing British Satellite Broadcasting late last year, plans to continue showing repeats of such shows were halted because of contractual problems with the union. A spokesperson for the union told **DWM** that negotiations were at a very early stage and it was difficult to say just when a deal would be reached.

The BBC are ploughing through the BBC Archives for *Doctor Who* outakes for their equivalent of ITV's bloopers compilation, *It'll Be Alright On The Night*. Whether *Auntie's Bloomers* will contain McCoy's infamous head over heels sequence from *Silver Nemesis* or the clanging doors in the pilot episode of *An Unearthly Child* remains to be seen. The show will probably be transmitted sometime next year.

The **BBC Radio Collection** have approached John Nathan-Turner to produce three 'Missing Stories' tapes. The titles have yet to be decided but there is a wide range of Hartnell/Troughton material to choose from that remains incomplete in its transmitted form but intact on audio.

Finally, **Marvel Comics** continue their contact with *Doctor Who*'s promotion with a special signing on 30th November at the Cafe Munchen, St. Giles High Street, London. Marvel, Forbidden Planet bookshop and Virgin Publishing have combined forces for the event and the signees will be Nicholas Courtney (following release of the Marvel UNIT Special), New Adventures writers Terrance Dicks, Nigel Robinson and Paul Cornell plus **DWM** writers Andrew Cartmel and Marc Platt and artists Brian Williamson and Richard Piers Rayner. Admission is free and the event starts at 12.00 noon. More details next issue.

WHO'S AMERICA

Peter Davison made a successful appearance in Minnesota at PolarisCon II. He had just finished a run of *Arsenic & Old Lace* three weeks prior to the convention, held the second weekend of August. He's filming a made-for-TV movie based on his series *Very Peculiar Practice* which will wrap up the storyline from that programme. Whilst at PolarisCon Peter sang at the cabaret and served as a barker at the charity auction. For some reason he seemed a bit "squeamish" when bids hit the "40 dollar" range. (Perhaps something to do with his birthday?) Convention Program Co-ordinator Dan Lane said that the event "went well", with attendance estimated at around five hundred. He described his group's guest as "a delightful man to work with". Peter was off to his Los Angeles retreat following the convention.

Fans of Sarah Jane Smith are encouraged to check out the first issue of *Roving Reporter*, a 'zine from the Elisabeth Sladen Info Network. Stories for this issue include: Sarah considers leaving The Doctor; is involved in a murder mystery; solves a hi-tech mystery; and pays a visit to the Ministry of Silly Walks. The cost is $13 in North America, $15 outside the continent from 3-E Ridge Road, Greenbelt, MD, 20770-1969. Another 'zine is seeking submissions: Send fiction or art to: Zine Zone, c/o John Brinker, P.O. Box 11216, Alexandria, VA, 22312.

Still no confirmed launch date of the Sci-Fi Channel. New demands by cable networks, and a glut of networks already on cable systems, may make it unaffordable for the hundreds of local and regional cable systems to add another network. Meanwhile the network has acquired the rights to more British telefantasy series: *The Hitchhiker's Guide to the Galaxy*, *The Prisoner* and Gerry Anderson's *Captain Scarlet*, *Stingray* and *Space: 1999*.

Finally, **DWM** continues to sell briskly in the States. One of the nation's largest wholesale distributors of comics and speciality media products, Capital City Distribution, reports that **DWM Issue 176** was the 10th-highest selling media product for July, whilst **177** was Number 11 for August. (This is based on advance orders from retailers.) Not bad, considering that three of the top four products for August were *Terminator 2* models, three others were movie/horror magazines and Number 1 was the latest "Calvin & Hobbes" books of comic reprints. **DWM 177** beat out the latest *Star Trek* book, the 1992 Simpsons calendar and a new Monty Python trivia book. *Who* fandom dead? No way, baby.

Mark Gasper

PREVIEW: *THE NEW ADVENTURES – APOCALYPSE*

When Virgin Books first announced that they were on the hunt for authors for their *New Adventures* series, I placed a bet with myself that both Terrance Dicks and Nigel Robinson would be amongst the chosen. I also guessed that both writers would turn out exceptionally good stories. Having enjoyed Terrance's *Exodus*, I approached Nigel's *Apocalypse* with a large degree of excitement. I hope you will too, because you won't be disappointed.

The setting is very simple. The Doctor and Ace arrive on the planet Kirith. They save a young man, Raphael, who almost drowns in the planet's harsh seas. Taking him to the town, they are greeted with hospitality and charm from nearly every quarter. But Kirith hides a few dark secrets.

Who are the Panjistri? Why do they select Kirith's most gifted youngsters to join their Brethren? (Shades of *The Krotons*?) Why have Raphael's memories been distorted – not only has he forgotten the existence of his best friend, Darien, but Darien's sister likewise believes she never had a brother!

They meet a variety of interesting characters, aside from Raphael and Darien's sister, Revna. There are duplicitious librarians, a girl-hungry leader and a variety of townsfolk who are one moment cheerful and the next, angry defenders of their presumed culture.

Nigel Robinson's first original *Doctor Who* novel takes us on a mysterious adventure to discover the secrets of twisted genetic experimentation, malevolent benefactors and strange traditions, where simplistic rural harmony is a front for something far more evil (similar to the Sixties TV show *The Prisoner*) than the Doctor could ever suspect.

The Doctor and Ace have to save the planet Kirith from its apparent Gods, and persuade the people that they do indeed need saving!

Timewyrm: Apocalypse is out shortly from Virgin Books and continues to prove that this series of novels really is a testament to the diversity of the TV show that inspires them.

Gary Russell

WIN A *DOCTOR WHO* VIDEO!

Photo © BBC.

BBC Video are releasing *The Sontaran Experiment/ Genesis of the Daleks* and *The Deadly Assassin* this month – two classic Tom Baker stories that every fan will want to have in their collection – and we have TEN copies of each tape to give away. Simply answer the three questions below, cut out or copy the coupon below and send your entry form to *The Genesis Competition*, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by 5th December 1991 and the editor's decision is final. Multiple entries will be exterminated!

1. Name the creator of the Daleks in *Genesis of the Daleks*.

....

2. Name the space station the Doctor was travelling to with his companions before he was intercepted by the Time Lords at the start of *Genesis of the Daleks*.

....

3. Roughly how long does the Doctor think he has delayed the Daleks' development by at the end of *Genesis*?

....

Name ....

Address ....

....

.... Age ....

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who Magazine* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

Due to a clearance of the mighty Marvel basements (they're bigger on the inside, but not that big), surplus issues of some older numbers are now available as listed.

DWM Issue 123: (FIRST TIME IN STOCK) A Season Twenty-Three Visual Effects special with free poster featuring the First Doctor and Cybermen by Alister Pearson. Maureen O'Brien interviewed and a tribute to the late Richard Hurndall. Strip: *The Gift: 1* by Jamie Delano, art by John Ridgway.

Note: This is a special issue with new cover printed for Berni Inn giveaway boost.

DWM Issue 151: Colin Baker cover. Graham Williams interview; The Fall Guys (stuntwork in Who, Part 2); South West England Location Guide; Yeti feature; *The Infinity Season* text story; Dalek Continuity; Season Fourteen Episode Guide.

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks*: 1 comic strip; Season Fifteen Episode Guide.

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and poster; Barry Letts interview; Season Twenty-Six Guide (Part Two, *The Curse of Fenric, Survival*); *Train-Flight*: 2 comic strip; Season Twenty-Two Episode Guide.

DWM Issue 164 (BACK IN STOCK): *The Keeper of Traken* cover: John Nathan-Turner and Philip Madoc interviews; *Terror of the Autons* archive, Part One; The Two Nervous Breakdowns (*The Two Doctors* recording feature), Part Two; *Fellow Travellers:1* strip, by Andrew Cartmel and Arthur Ranson.

DWM Issue 165: Katy Manning cover; *The Terror of the Autons* archive Part Two; Katy Manning, Video TX designer Dave Chapman interviews; Foreign Locations Guide; Strip: *Fellow Travellers*: 2.

DWM Issue 167: Fifty-two page merchandise special: free Abslom Daak Flexi Disc. *An Unearthly Child* director Waris Hussein, story musicians, books editor Peter Darvill-Evans, former Who licensing executive Julie Dixon interviews, plus material from Anthony Read, Lalla Ward and Mary Tamm in a special tribute to former Producer Graham Williams. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer, plus the first week of our proposed *Doctor Who* newspaper strip.

DWM Issue 171; BBC Video Special plus *The Aztecs* production features, interviews with Tomek Bork and Wendy Padbury. *The Mark of Mandragora*: 3 by Abnett, Sullivan and Farmer!

DWM Issue 172: *The Awakening* archived; issue includes material with Barry Newbery, JN-T and Janet Fielding and writer Eric Pringle. *The Mark of Mandragora*: 4 – The Final Conflict! by Abnett, Sullivan and Farmer plus Season Twenty-Four Episode Guide.

DWM Issue 173: Interview material includes writer Graeme Curry and director Fiona Cumming (*Castrovalva, Snakedance, Planet of Fire*) plus fiction featuring Fourth Doctor and *Party Animals* strip by Russell, Collins and Pini. Season Twenty-Five Guide and more.

DWM Issue 174: Fifty-two page TARDIS Special containing a complete listing of its journeys, console schematics, interview material on its original design, *The Edge of Destruction* archive, *The Three Doctors* Nostalgia piece and a comic strip, *The Chameleon Factor*, featuring a cameo appearance by the Second Doctor From Cornell, Sullivan and Farmer. Includes giant Peter Davison poster by Alister Pearson.

DWM Issue 175: Virgin's *New Adventures* previewed, with introduction by John Peel and illustrations by Paul Vyse. Plus interviews with James Ellis and Louise Jameson, Longleat Exhibition feature and Part One of *The Good Soldier* by Cartmel, Collins and Pini.

DWM Issue 176: Your views on the show, the merchandise and the future! Plus a full W.H.Allen books guide and a *The Tomb of the Cyberman* mini-poster. *The Good Soldier* Part Two by Cartmel, Collins and Pini and *Mistaken Identity* Brief Encounter by Gary Russell.

DWM Issue 177: *Doctor Who and the Silurians* cover, Who's America, Nostalgia: *The Visitation* (including interview material with Peter Davison), Those Radio Times: The Tom Baker Years, writer Peter Ling interviewed and *The Good Soldier: 3* by Cartmel, Collins and Pini.

DWM Issue 178: Sophie Aldred on the making of *Ghost Light* plus interviews with actress Mary Tamm and New Adventures writers Terrance Dicks, Nigel Robinson and Paul Cornell. We archive *Slipback* and the Colin Baker and Troughton years are appraised. Two Brief Encounters (the winners of our recent competition) and the final part of our latest strip, *The Good Soldier* by Cartmel, Collins and Pini.

DWM Issue 179: Tom Baker and Paul Jerricho interviewed, Nostalgia covers *Genesis of the Daleks* including comments on the story from production crew and cast members, new merchandise, Collectors Corner plus strip adventure from Freeman, Whitaker and Neary.

DOCTOR WHO SUMMER SPECIAL 1991: Fifty-two page compilation includes new material on the making of *Silver Nemesis*, and a feature by Sophie Aldred, plus full updated location guide to all *Who* filming and recording outside the TV studios. Former Production Manager on the series Gary Downie talks about the perils of location recording and Paul Cornell pens a new five page strip, *Seaside Rendezvous*, pencilled by Gary Frank. Cover by Lee Sullivan.

SPECIAL PROJECTS

***VOYAGER* GRAPHIC NOVEL** by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. Mail order £6.00 UK and £8.00 overseas orders.

ABSLOM DAAK – DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sulivan. The complete tale with new text story and cutaways. Black and white album. Mail order £7.00 UK, £9.00 overseas orders.

***DOCTOR WHO* YEAR BOOK** including background to the making of the series, the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. Mail order £6.00 UK, £8.50 overseas orders.

SPECIAL OFFER: LIMITED STOCKS

Prices as per regular issues (UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40, (including postage, packing and handling). Please note that these issues are in limited supply.

DWM Issue 110: Sarah Sutton interviewed plus *Mawdryn Undead* archived, and a tribute to Valentine Dyall. Strip: *Genesis!* by Alan McKenzie, adapted and with art by John Ridgway.

DWM Issue 155: David Banks on *The Ultimate Adventure* plus an interview with *Ghost Light* actor Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Alan and Sullivan plus a feature on recent years of the DWM comic strip.

DWM Issue 156: *The Web Planet* archive Part One, East and Midlands Location Guide, interview with model makers Sue Moore and Steve Mansfield plus *Stairway to Heaven*, strip by New Adventures writer Paul Cornell, drawn by Gerry Dolan and Rex Ward.

DWM Issue 161: Patrick Troughton cover, plus *The Masque of Mandragora* archived; Alan Wareing on directing *Survival* and *The Greatest Show in the Galaxy* plus *Train-Flight:3* by Donkin and Brand, illustrated by John Ridgway and featuring Sarah Jane Smith.

DWM Issue 162: Ace (Sophie Aldred) cover plus her debut in DWM's fiction material in *Living in the Past*, written by Andy Lane and illustrated by Cam Smith. Nostalgia: *Marco Polo* including previously unpublished photographs from this missing story. Strip: *Doctor Conkeror!* by Ian Rimmer, art by Mike Collins.

DOCTOR WHO MAGAZINE SUMMER SPECIAL 1985 a colour reprint of *The Iron Legion* by Pat Mills, art by Dave Gibbons, plus *K9's Finest Hour* by Steve Moore, art by Paul Neary.

***DOCTOR WHO* MAGAZINE WINTER SPECIAL 1986** Focussing on the Tom Baker Years; interviews with Chris Boucher and *The Talons of Weng-Chiang* archived, plus Fourth Doctor Episode Guide, 'The Changing Face of Gallifrey' interview and Sarah Jane Smith Travelling Companions feature.

***DOCTOR WHO* AUTUMN SPECIAL 1987** concentrating on the design aspects of *Doctor Who* including interviews with director Julia Smith and costume designer June Hudson, special effects feature and Ray Cusick on the show's early design.

IT'S BIGGER ON THE INSIDE Madcap mirth from Tim Quinn and Dicky Howett, celebrating the weirder side of the *Doctor Who* legend.

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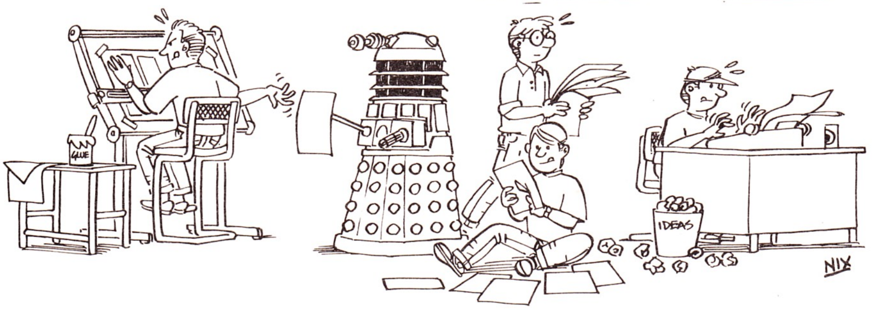


Here's a quick test for you. Do you expect more from *Doctor Who* than a seemingly endless wait for news of the series' return? Do you resent having to rely on the latest video release? Are you tired of reading other fans' views on your favourite TV programme? If you've answered "Yes" to any or all of the above questions, perhaps you should consider taking the plunge into the heady world of *Doctor Who* fanzines. All you need are a typewriter, a bottle of Tippex and a sense of humour, and you're ready to dive in.

In the early Eighties fandom was overrun by a veritable cornucopia of fanzines of all imaginable shapes and sizes. Today, it's sad to note that not only have most of these early pioneering publications sunk into the mists of time, but there are disappointingly few new fanzines rising to take their place. If you're tempted by the challenge of restoring fan publishing back to its former glory, what steps should you take to establish your own work of literary genius?

ARTICLES

The contents are obviously the most important aspect of any publication. Collecting articles shouldn't prove a problem; there are always plenty of people eager to air their views and see their name in print, and if you're short of prospective writers, a classifed advert in a few other magazines should provide you with an enthusiastic writing team (sometimes *too* enthusiastic!).

The key here is not to be tempted into trying to write all the material yourself. However many great ideas you may have, sooner or later you'll develop the dreaded writers' cramp, and your enthusiasm will flounder. Worse still, the finished product will be rather limited in its outlook, and the overall style rather jaded. Above all, a fanzine is better as a team effort – you're in this for fun, remember, so be wild! Throw a party!

Also to be considered is the diversity of material to cover. The easiest articles to write are reviews, whether they be videos, books, plays or anything else you can find to tear apart. But be warned – too many reviews in one issue can be more than a little boring, especially if repeating views that a hundred similar articles have already covered. At the other extreme, reviews can be pompous and opinionated, with the writer using your fanzine as a soap box for somewhat extreme views. This could be disastrous for you – too many negative reviews could discourage readers before they even finish the first issue.

Don't forget – variety is the spice of life. Try to cover as many weird and wonderful articles as you can cram in, from fiction (believe me, you'll have no shortage here) and humour (providing it's genuinely funny) to speculative and analytical pieces (be daring – tackle the continuity of *Mawdryn Undead*!).

"I KNOW!! LET'S DO A FEATURE ON SYLVESTER McCOY..."

VISUALS

Illustrations can be a little more tricky. Let's be honest, photographs cut from other publications are hardly exciting, not to mention illegal! On the other hand, conventions are great for taking snapshots of the rich and famous for use later.

However, artwork is probably the best bet, although good artists can be a little harder to track down than good writers. Again, classified adverts should reap a number of budding artists, eager for you to print their latest masterpiece.

As for the presentation of the articles, it's unlikely that you'll have access to the latest desk top publishing equipment, but a few basic facilities will do just fine. A good quality typewriter will be ideal for typing text, although try to avoid using it for article headings – invest a couple of pounds in a few sheets of cheap dry transfer lettering from Menzies or Smith's.

The title of the fanzine itself also needs a little thought. In the early days, most fanzines borrowed ideas from the programme – *Androzani, Eye of Horus, Shada* and so on. Today, the trend is more 'arty', with the likes of *Metamorph* and *Star Begotten* on the shelves. This is a style you'd do well to follow; however much you may love *The Happiness Patrol,* calling your fanzine *The Kandy Kitchen* may ultimately prove a little off-putting to prospective readers! Be daring – devise a title that will become solely identifiable with your magazine rather than with an already established concept.

PUBLICATION

Also to be considered is the format of the fanzine. The most popular has always been A5 black and white due to the ease of production – a collection of photocopied sheets, folded and stapled into a compact and highly readable publication. Full size A4 magazines require considerably more work artistically, and you'd be better to settle with the smaller booklet size until later issues when you have developed your style and established your readership.

As for the actual printing, don't overestimate the demand of the first issue – it's better to refuse a few people than be left with a hundred unwanted copies cluttering your room!

Your first few issues will probably be photocopied; unless you're expecting a sale of at least one hundred and fifty copies, don't even pick up the phone to a professional printer! Similarly, avoid photocopying at high street print shops such as Prontaprint – your local library, post office or newsagent will do just as well for a fraction of the price.

SELLING

At the end of a long, hard day, you have your first venture into *Doctor Who* publishing. All well and good, but what now?

If your budget allows, take out a small ad in some of the semi-professional magazines, but if funds are tight, there are plenty of smaller fanzines with more reasonable rates. Try swapping adverts with other editors, giving you both a chance to increase sales at no extra cost, which can't be bad!

However, don't be discouraged if you have a limited response to your advert. By far the best way to sell your product is in person. If you have a regional fan group nearby, persuade them to let you peddle your wares.

Better still are conventions where you can find hundreds of excited fans eager to dive on the latest offerings. Fanzine tables are usually very reasonably priced at around a tenner, and the response at these events can be a great encouragement. You'll also have a fun weekend into the bargain!

And don't forget to send a copy of your finished product to ***Doctor Who Magazine!***

So there you have it – four easy steps to producing your own fanzine. Above all, it goes without saying that fan publishing can be enormous fun and immensely satisfying providing you remember the golden rule – be original, be daring, be fun! And don't worry if you don't take over the world straight away – there's always issue two . . .

Simon Horton is co-editor of Second Dimension, *the fanzine of the Whonatics. For more information on that group, contact 400 Sutton Road, Walsall, West Midlands W55 3BA, enclosing an s.a.e. All illustrations by Nick Miller.*

Nostalgia

GENESIS of the DALEKS

Gary Russell explores your memories of the Daleks' 1976 origin story . . .

Davros (Michael Wisher) and Nyder (Peter Miles). Photo (C) BBC.

A battlefield. A group of weary soldiers troop across it, only to die seconds later in a hail of bullets.

> *"A hard, gritty story with its themes of total war, megalomania, corruption, betrayal, genocide and the misuse of science."*
>
> *D P Roberts,*
> *York,*
> *Yorkshire*

In another sector, the Doctor appears and is confronted by a Time Lord who tells him of a mission he has been sent on. The planet is Skaro, the Dalek homeworld but at a time when the Thals and Kaled races are at war. The Daleks have not been created yet and the Time Lords want the Doctor to halt their evolution, or, at the very least, significantly alter it. The Time Lord gives the Doctor a Time Ring which will enable him to return to the TARDIS when the mission is concluded. Joined by a bemused Sarah and Harry, the Doctor sets off to start his mission.

After a narrow escape from a landmine they discover a trench leading to a heavily protected door. Suddenly they are attacked by a group of soldiers who are in turn massacred by gunfire from behind the doorway. Harry and the Doctor are dragged inside, but Sarah is left for dead.

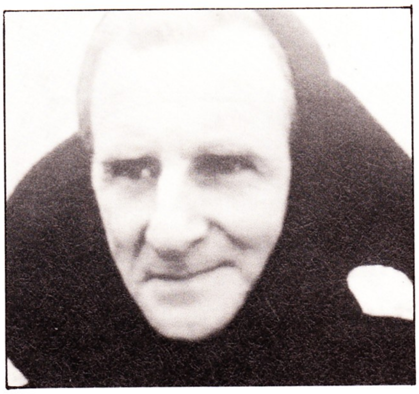


Image © BBC.

They are inside the Kaled bunker and are taken for interrogation to General Ravon, a soldier barely old enough to carry a gun. The time travellers are accused of being 'Mutos', genetic mistakes, and after a struggle the Doctor seems to confirm this: he holds Ravon at gunpoint and demands to be returned to the wastelands.

Sarah has awoken and heads away from the once again bolted doorway to try and find her friends.

The Doctor, Harry and Ravon are intercepted by the insidious Nyder who realises his general is a prisoner. Nyder's troops open fire. The Doctor and Harry manage to escape but shortly after, they are recaptured in the wastelands.

Nyder is interested in the newcomers, ignoring the Doctor's statement that he and Harry are aliens. Nyder says that Davros has confirmed that no other planets can sustain life and Davros is never wrong. Ravon is clearly even more intimidated by the thought of Davros than he is by Nyder.

RSM Harry Sulliavn (Ian Marter) and the Doctor (Tom Baker) are interrogated by Scientist Ronson (James Garbutt) in the Kaled bunker. Photo (C) BBC.

Sarah, pursued by a Muto, stumbles upon a wrecked Kaled outhouse where she sees one of Nyder's Elite, Gharman and the scientist Davros, experimenting with a crude Dalek. As she tries to escape, she is attacked by Mutos.

> *"It is perhaps not so much a Dalek tale as a Davros one. The combination of fine scripting and Michael Wisher's brilliant acting make this Davros stand out as one of the finest characters in* Who *history. His revelation at the first cliffhanger, testing out a Dalek's weaponry, remains firmly embedded in the mind."*
>
> *Mark & John Henderson,*
> *Colne,*
> *Lancs*

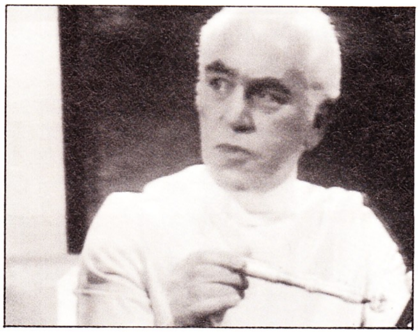


Image © BBC.

Harry and the Doctor are placed in a machine that can detect weapons. The Time Ring is located and placed in Nyder's care, along with their other possessions. The time travellers are then passed into the hands of Scientist Ronson. Sarah has been saved by two other Mutos, one whom is then shot by a Thal patrol. Sarah and the other, Sevrin, are taken prisoner to serve as workers on the Thal's secret weapon, a huge rocket.

Ronson seems a far nicer Kaled than any of Nyder's Military Elite but he is not convinced by the Doctor's explanation of their origins. The interrogation is halted when Davros arrives and displays his Mark Three travel machine. It moves in accordance with Davros' vocal instruction and when Nyder fits it with a weapon it swings round. It has identified the Doctor as an anomaly and prepares to destroy him, until Ronson intercedes. Davros is furious but allows the Doctor to carry on being questioned. Nyder tells Ronson to put them in the cells where the interrogation can continue.

> *"The scene where the Dalek is given a gun and self control and immediately tries to exterminate the Doctor – that's one of the most frightening Dalek scenes ever."*
>
> *Martyn Howe,*
> *Bristol,*
> *Avon*

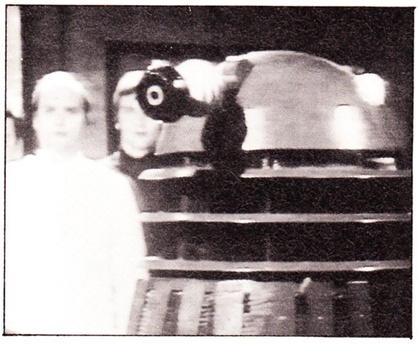


Image © BBC.

Sarah and Sevrin are loading lethal distronic explosives aboard the rocket. However, the distronic toxaemia slowly kills those coming in close contact. The workers are dangerously close to a lethal dose.

The Doctor has been interrogated but has learnt more about the Kaleds than they have of him. Ronson returns and eventually agrees to show them the results of Davros' experimentations with Kaled genetic material. Horrified, they agree to help Ronson stop the experiments. The only way to do that is to get the Kaled government to inspect and close down Davros' laboratory. Ronson shows them an escape route, although they have to encounter some of Davros' failed experiments.

Image © BBC.

Sarah has successfully led an escape attempt and the prisoners are fleeing up the side of the rocket, hoping to reach the top of the Thal dome and climb down the outside. The Thals open fire and one by one the prisoners die until only Sevrin and Sarah are left. As she reaches freedom, Sarah slips but lands safely. It is now too late, the Thals have caught up and they are returned to their cell.

> *"Sarah's attempted escape is well done. The rocket looks real and you feel really shocked, with the Kaled* ▶

Sarah Jane Smith, captured by the Thals, attempts a dangerous escape bid with the Muto, Sevrin (Stephen Yardley). Photo © BBC.

◀ *soldier getting shot while helping Sarah, her end-of-episode freeze frame fall and the Thal soldier's cruel behaviour."*

Patrick McConkey, Belfast

Ronson is contacted by another member of the growing resistance to Davros – Kavell. Kavell knows that the Doctor and Harry have escaped. Nyder, however, is watching the two scientists with interest.

The Doctor has contacted Councillor Mogran of the Kaled People, who agrees to investigate Davros and his schemes. However, Davros' spies inform him of this and he prepares to deal with this new threat to his growing power. Meanwhile Ravon informs the Doctor that their intelligence networks have alerted them to Sarah's attempted breakout from the Thals and the Doctor prepares to rescue her. Later, Mogran confronts Davros who is astonishingly agreeable to the investigation and offers to help in any way he can. He agrees to shut down the experiments in twelve hours, to Nyder's astonishment. After the meeting, Davros merely confides to his lieutenant that Mogran has in effect signed his own death warrant.

The Doctor and Harry enter the Thal city by stealth but are horrified to find Davros there, collaborating with his enemies.

Davros and Nyder agree to hand over secret documents that will allow the Thal rocket to totally eradicate the Kaled Dome, ending the war forever. Watching the two Kaled traitors leave the Thal council chamber, the Doctor and Harry are horrified to learn that Davros will stop at nothing to pursue his aims with the Daleks. The scientist is then escorted safely back to the Kaled bunker, the Thals ready to fire their rocket.

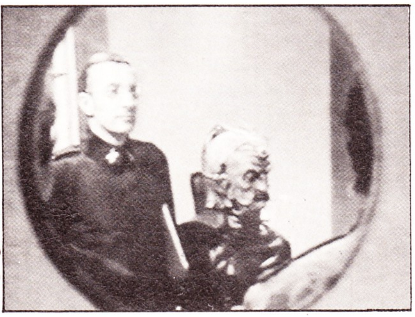


Image © BBC.

The Doctor wants to send Harry back to the Kaled Dome to warn Mogren once they find Sarah, while he stays to disarm the rocket. Eventually they rescue Sarah, Sevrin and a few others and the Doctor prepares to carry out his plan. Once his friends are on their way back to the Kaled Dome, he sneaks into the rocket silo but is electrocuted by a security fence.

"When the Doctor was electrocuted on the fence, I remember thinking it was the metal-looking suit that caused him to be sizzled like that (I was only about three!)".

Mark Aldridge,
Aigburth,
Liverpool

When the Doctor comes round, he is tied up in the Thal council chamber where the Thal rocket is seen hitting the Kaled Dome, wiping out the entire race. The Doctor is horrified, believing he has sent Harry, Sarah and Sevrin to their deaths. Magnaminous in victory, the Doctor is released, but as he makes his way through the throng of celebrating Thals, he meets a Thal girl soldier, Bettan, who commiserates on his loss. A short while later the Doctor is aware of a new menace. Davros' Daleks are in the city and it doesn't take long before the Thals fall victim to their new enemies.

"The thing I remember was the sight of the Daleks as they travelled through the Thal city, destroying them all. Great stuff!"

Tony Darbyshire,
Wigan,
Lancs

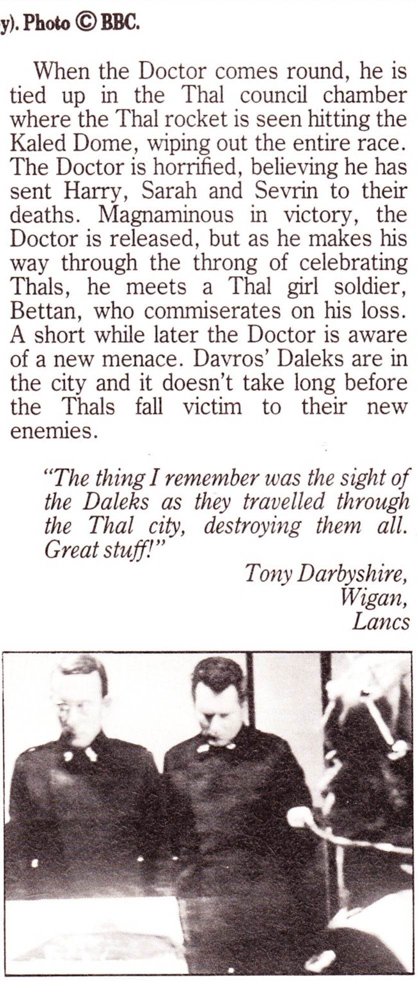


Image © BBC.

In the Kaled bunker, Davros promises the few survivors, the Military and the

Science Elites, revenge against the Thals. As part of this, he has the 'treacherous' Ronson exterminated. He has sent the Daleks to do what the Kaled soldiers never could, attain total victory. Gharman is horrified by Davros' augmentations upon the Daleks, realising that the new Daleks are without pity, compassion or any emotion at all.

> *"The story was great – all the Daleks did was kill, shooting everyone regardless of who they were. I went around screaming 'Exterminate' for weeks afterwards. Total annihilation was their only objective. The Daleks were powerful and deadly – they lived to destroy. While watching the show I noticed there was a man running around in a long scarf. That must be the Doctor, I thought – I was so wrapped up in the Daleks I hardly noticed him. I was totally involved with the storyline and I haven't stopped watching* Doctor Who *since."*
>
> *Ron Plath,*
> *Indiana,*
> *USA*

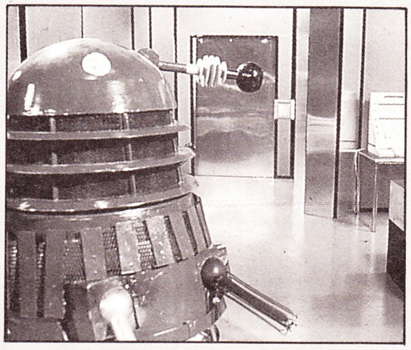
The Doctor and Bettan reach the smouldering outskirts of the Kaled Dome, where more Daleks patrol. Bettan agrees to try and group survivors of both races together to fight the Daleks, while the Doctor heads for the bunker. Along the way he has a happy reunion with Sevrin, Sarah and Harry, who never made it as far as the kaled Dome before it was destroyed. Harry guessed they should head for the bunker, because he knew the Doctor had to retrieve the Time Ring.

Gharman is the latest convert to Kavell's growing group of disillusioned followers of Davros. However, Nyder has overheard everything and later requests a meeting. He claims he is also disturbed at Davros' growing megalomania and wants to know how to stop him. Gharman agrees to meet Nyder in one of the cells where Davros cannot hear them. A short while later they meet and Gharman tells Nyder who they can count on as their friends. "Thank you", snarls Nyder, "that's what I wanted to know"! Nyder clubs Gharman down and Davros enters, suggesting that they might experiment on Gharman later. Then they hear a faint knocking and greet the Doctor, Sarah and Harry as they emerge from a ventilation shaft.

With Sevrin having gone to join Bettan's resistance earlier, the Doctor finds Harry and Sarah attached to torture devices. They will be hurt unless he tells Davros the reasons for every failure the Daleks encounter in the future. That way, he can pre-programme them – they will be the ultimate creatures. Initially the Doctor refuses, but after Nyder starts torturing his companions, he reluctantly complies. Later, Nyder takes Sarah and Harry to a cell, where they find Gharman is also a prisoner, while the Doctor and Davros discuss the ethics and morality of the Daleks. Eventually the Time Lord outwits Davros and forces him to send a message out to halt production of the Daleks but Nyder secretly arrives and stuns the Doctor.

▶

Behind the Scenes



"We rehearsed Davros at Acton with a paper bag over my head. Once I'd worn the mask I realised how it affected my delivery so I always did it with the bag over my head. I think everyone got so totally used to seeing me like that, in a wheelchair, that they forgot there was an actor underneath. When we actually got to the studio to record it, I just sat there, thinking they'd forgotten me.

"It wasn't until the studio lights went out at tea time that I suddenly realised I *had* been forgotten and with only one arm free, I couldn't do much except yell and clatter a bit in the dark. Eventually someone sheepishly rescued me and I think that shows just how wrapped up we all get with the show – they thought Davros was a costume and not an actor wanting his tea! I did a lot of Dalek voices with Roy Skelton. There was one scene where dear Peter Miles as Nyder got shot. I was Davros and the Dalek voice and so I played the scene with myself! I had recorded the voices earlier – it was quite strange acting to myself, but it did no end of good for my ego!"

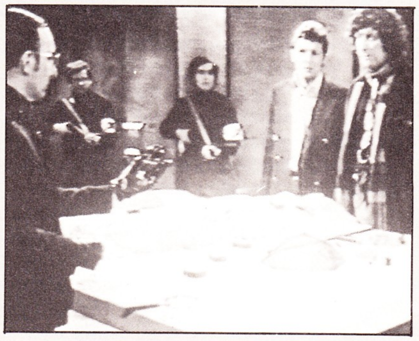
Michael Wisher (Davros), actor

"I got on terribly well with Michael Wisher, he's a lovely guy. And anybody who could sit wearing that mask for a long time has anybody's sympathy, a hell of a job doing that, it was so hot. I mean, I just stood there, listening to cracks from Dennis Chinnery (Gharman).

"Dennis was like an old woman, he never stopped talking, like a naughty schoolboy. I was just so entertained by this old gossip going on all the time, not nasty stuff, just chit chat! He had a marvellous ability to see the funny side in every situation and he was always gabbing in my ear at the most serious bits. To me, taking the part seriously was very reverent. I remember fitting the first gun to the first Dalek. He's right behind me, muttering "It doesn't fit, Peter" and damn me, the gun was the wrong size! Another funny bit was James Garbutt as the scientist, Ronson, who was killed in Episode Four and had to say these hammy lines like 'No. . . no. . no. . don't. . no. . help. . no. .' and being told to 'give it all you've got' by the director, David Maloney. Did you see Ronson's death? Well, we all had a good laugh that day!

"I think David Maloney was aware of the outcry *Genesis* would cause. They were aware that these people were a pale copy of the SS and they kept taking away my Iron Cross, claiming it looked to decorative."

Peter Miles (Nyder), Actor



Images © BBC

The Doctor and Davros discuss the ethics of power following the Doctor's questioning concerning future Dalek defeats. Photo (C) BBC.

◀ *"Davros' wish to know of the future success and failures of his creations' characterises him more as a perfectionist than a stereotyped mad scientist."*

Steven Garland,
Address Unknown

"The Doctor's scenes with Davros were particularly effective. I could feel his anguish in the interrogation scene and was on the edge of my seat, literally, when he was struggling with Davros' life support system, forcing him to terminate his Daleks."

Peter Fairbrother,
Newcastle,
County Down

Sarah and Harry have met with Gharman who is surprised that Davros and Nyder haven't moved faster to eradicate their enemies. Harry and Sarah say everything seems normal, which worries Gharman further, but then Kavell arrives to free them.

Outside the bunker, Bettan, Sevrin and the new resistance prepare to blow up the entrance, sealing Davros and the Daleks inside forever.

Image © BBC.

"My favourite character in *Doctor Who* was Davros, who was actually perpetuating his image in the machines. He was a creator: 'You are made in your Creator's image'. That's what I wanted to do. I think it was a smashing set of episodes, I loved them. David Maloney directed it and he found production values they hadn't had there for ages. It seems to me if you ask 'What's the best *Doctor Who* series ever?' from my point of view, *Genesis* would be it."
Terry Nation, writer

Nyder returns to Gharman's cell but is surprised by Harry now dressed as a Kaled Elite guard, but he manages to escape. The Doctor warns Gharman and Kavell to be wary – Davros knows their plans and will be very clever; but Gharman is confident victory is in their grasp. The Doctor heads off to find the Time Ring.

Nyder tells Davros that a majority of the Military and Science Elites are on Gharman and Kavell's side but Davros is not worried. He suggests total surrender – he wants to hear Gharman's arguments for himself. Bemused, Nyder leaves to carry out his orders.

The Doctor has reached Davros' laboratory and prepares to blow it up – destroying the future Daleks for good, and completing his mission.

"My earliest and most vivid recollection of this story comes from the end of Episode Five, when the Doctor runs from the Dalek 'hatchery' with a grotesque mutation clawing at his neck. Being very young at the time, I can remember feeling absolutely horrified and that this would surely be the end of the Doctor!"

Rory MacKenzie,
Midlothian,
Scotland

Image © BBC.

Gharman presents his view to Davros, saying that work on the Daleks can continue but they must be imbued with emotion, balance and morality. Davros stalls for time but later agrees further requesting a full meeting where he can address every member of both Elites to put his point of view across.

The Doctor faces a moral dilemma as he prepares to destroy the Dalek embryos. He knows that great good for the universe will come from the Dalek's malevolence – many races and planets will be friends just to fight their evil – but does he have the right to commit genocide? His decision seems to be made for him when Gharman arrives and joyously says Davros has agreed not to carry on with his project.

Image © BBC.

"The big moment of course is that of the Doctor crouched outside the lab with the two wires in his hands. Another programme might have had the same debate but I don't think any other programme would have had the same type of answer."

Alison Jacobs,
Falmouth,
Cornwall

When Davros finally faces the Elite, he argues that the Daleks are the logical extension of the Kaled race but Gharman counters by saying Davros has deviated from the natural progression by making the Daleks warriors. Davros goads the Elite, offering them the chance to press a button on the wall that will totally destroy all Daleks, all experiments, all laboratories, but no one moves. In disgust, Davros says they have lost the right to survive. As the debate rages, Sarah finds the Time Ring. Now all that remains is the tape detailing the Daleks' future defeats, which must be destroyed.

Bettan and her troops are prepared to destroy the bunker doors, the explosives are almost all in place.

Harry spots Nyder sneaking away but when the time travellers capture him he explains that as Davros has lost, he is trying to escape. They don't believe him and escort him into Davros' office. There they locate the tape and destroy it, appropriately, with a Dalek blaster but Nyder escapes, locking them in. The Time Ring is missing once again from the Doctor's wrist and the travellers realise it must have been dropped during their recent struggle with Nyder . . .

Davros has convinced a handful of people to stay on his side but a majority stand with Gharman. Resigned to their betrayal, Davros presses a button and three Daleks enter. They surround Gharman and his followers and massacre them.

"For me, Nyder made Genesis. *His cold looks and voice chilled me. I'll never forget when he pushed Kravos in the path of a Dalek death ray or when he smiled as Gharman was exterminated."*

David J. Bickerstaff,
Renfrew,
Paisley

The Doctor's party see this on a video monitor and the Doctor realises he now has to go back and destroy the incubating Daleks. Sevrin suddenly bursts in, saying Bettan is ready to blow the doors. They find the Time Ring and the Doctor sends Harry and Sarah off with Sevrin. He heads for the incubation room.

Davros sends a Dalek to hunt down the Doctor's group which tracks him down as he once again prepares his detonator. As Bettan prepares to sacrifice the Doctor in an effort to destroy the bunker, the Dalek gets nearer the Doctor. . . as it crosses over his dropped detonator wires, the explosives are set off, destroying the Dalek and the embryos. The Doctor desperately heads for the closing doors.

Davros discovers that the automated Dalek production line has been started but he gave no such order. A Dalek swivels round, saying it gave the order, and Davros is furious. It should obey him, not think for itself, but he has made his creations too well. As Nyder goes to switch off the production line, the Dalek exterminates him, and follows up by killing Davros' remaining supporters.

"Nyder was the most evil character of the story and I longed for his downfall. I know it sounds sick but I really regretted him not screaming as he was exterminated."

Anthony Green,
Wantage,
Oxfordshire

As the Doctor squeezes through the doorway, Bettan orders detonation and the bunker is sealed forever. The Doctor feels he has only caused a setback of about one thousand years.

Davros is surrounded by his creations, and realises his folly too late. He tries to hit the switch that will destroy everything but they blast him down. The Daleks are entombed, but will eventually emerge victorious. . .

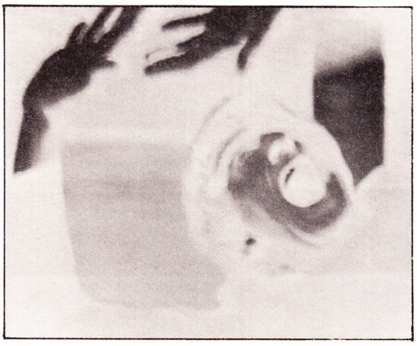
Having said goodbye to Sevrin and Bettan, the Doctor, Sarah and Harry grasp the Time Ring and head back to Nerva Beacon. . .

"The scene I shall always remember is at the very end, where we see the Doctor, Sarah and Harry spinning away through space. Sarah asks the Doctor if he is disappointed at his failure to destroy the Daleks. He tells her 'Not really, you see although I know that the Daleks will create havoc and untold destruction for untold thousands of years, I also know that out of their great evil, some great good must come.' This one statement seems to sum up the outlook behind the whole series: good triumphing over evil. I remember there was quite a lump in my throat as the end titles came up. . ."

Mark Brunton,
Lincoln,
Lincs

"Genesis *had all the features that made Tom Baker's tenure as the* ▶

Image © BBC.



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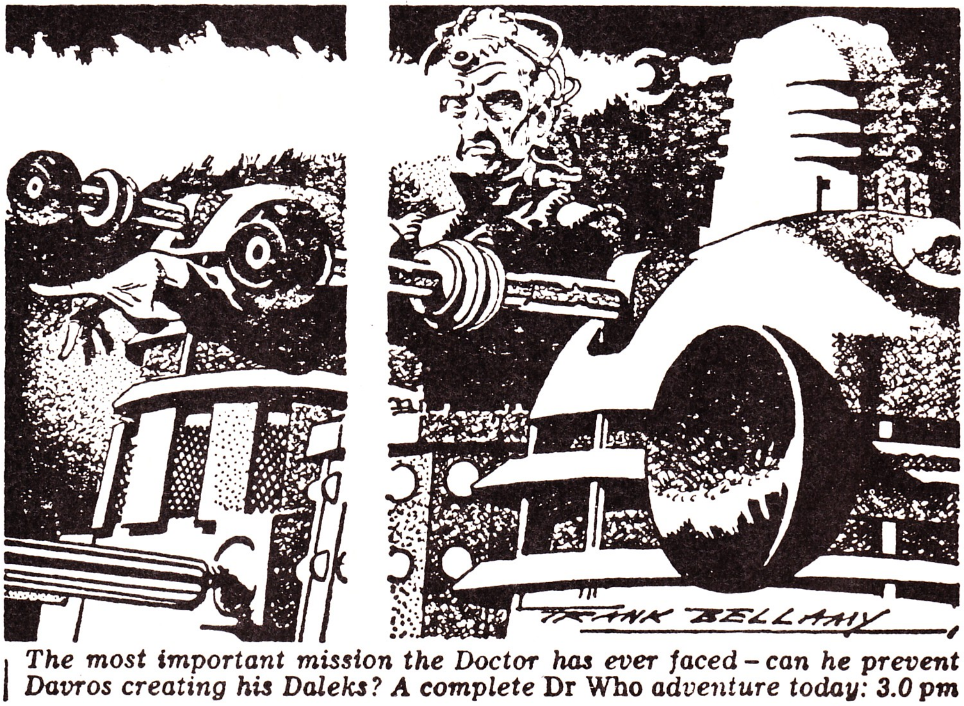


The most important mission the Doctor has ever faced – can he prevent Davros creating his Daleks? A complete* Dr Who *adventure today: 3.0 pm

◀ *Doctor so memorable. An excellent, epic plot, good Doctor/Companion interaction, excellent characterisation, a sprinkling of moralising and plenty of humour. It also showed the Doctor's fallibility with a less than completely successful ending."*

Karl Butcher,
Benfleet,
Essex

"This story seemed to have an air of reality about it, like watching something that actually happened. I can't put my finger on why this is, although both acting and design seemed extremely good. It had a quality about it that is rare, even in Doctor Who, Remembrance of the Daleks *being perhaps the only other story that had the same feel about it."*

Alison Jacobs,
Falmouth,
Cornwall

3.0 Dr Who

Genesis of the Daleks
A complete adventure in one programme, starring
Tom Baker as Dr Who
written by TERRY NATION
The Time Lords have a mission for the Doctor. He finds himself stranded on Skaro – the planet of the Daleks where a war of attrition is reaching its bitter final stages.

Sarah Jane Smith.ELISABETH SLADEN
Harry Sullivan............IAN MARTER
Davros................MICHAEL WISHER
Nyder......................PETER MILES
Sevrin................STEPHEN YARDLEY

Incidental music by DUDLEY SIMPSON
Producer PHILIP HINCHCLIFFE
Director DAVID MALONEY (*Repeat*)

***The next Nostalgia will be* 7C, *better known as* Terror of the Vervoids. *Send your memories to Nostalgia,* Doctor Who Magazine, *Arundel House, 13/15 Arundel Street, London WC2R 3DX. Readers' memories are also invited to complement our re-vamped Archive feature which will include the following stories:* Spearhead from Space, Planet of Evil, Delta and the Bannermen *and* The War Machines.**

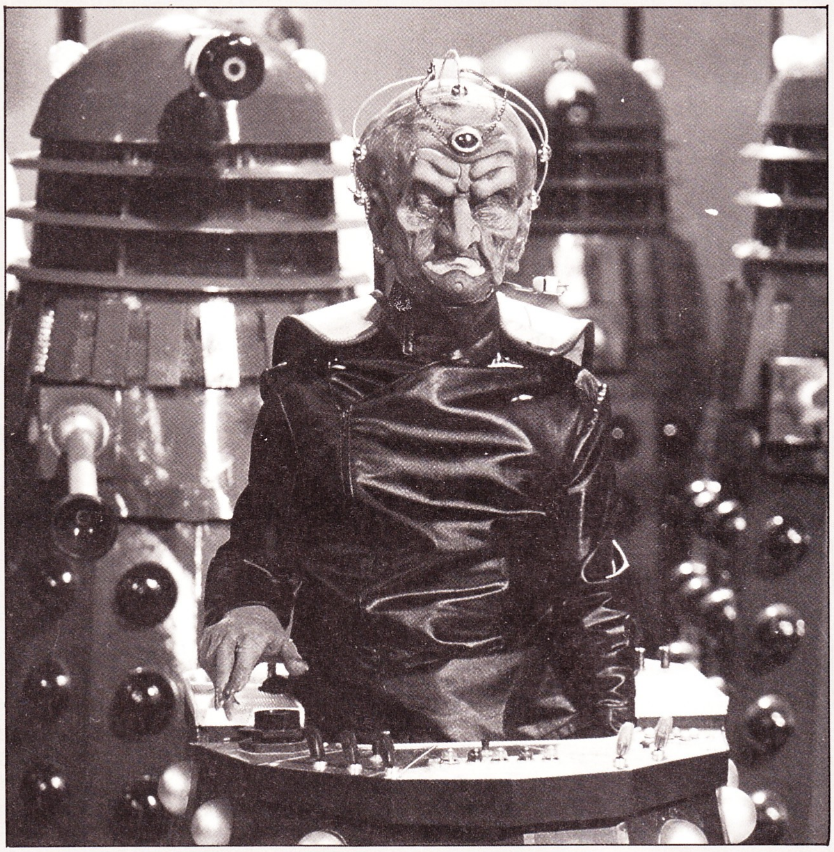


Photo © BBC

GENESIS OF THE DALEKS
SERIAL 4E
CAST

Tom Baker *(Doctor Who)* with Elisabeth Sladen *(Sarah Jane Smith)*, Ian Marter *(Harry Sullivan)*, Michael Wisher *(Davros)*, Peter Miles *(Nyder)*, Dennis Chinnery *(Gharman)*, Guy Siner *(Ravon)*, John Franklyn-Robbins *(Time Lord)*, Richard Reeves *(Kaled Leader)*, John Scott Martin *(Dalek operator)*, Stephen Yardley *(Sevrin)*, James Garbutt *(Ronson)*, Drew Wood *(Tane)*, Jeremy Chandler *(Gerrill)*, Pat Gorman *(Thal soldier)*, Tom Georgeson *(Kavell)*, Ivor Roberts *(Morgran)*, Michael Lynch *(Thal Politician)*, Hilary Minster *(Thal Soldier)*, Max Faulkner *(Thal Guard)*, Cy Town, Keith Ashley *(Dalek operators)*, Roy Skelton *(Dalek voice)*, Harriet Philpin *(Bettan)*, Peter Mantle *(Kaled guard)*, John Gleeson *(Thal Soldier)*, Andrew Johns *(Kravos)*.

CREDITS

Written by Terry Nation. Incidental music by Dudley Simpson. Script Editor: Robert Holmes. Designer: David Spode. Producer: Philip Hinchcliffe. Director: David Maloney.

BROADCAST DETAILS:

PART ONE	8th March, 1975	5.30pm – 5.55pm
PART TWO	15th March, 1975	5.30pm – 5.55pm
PART THREE	22nd March, 1975	5.30pm – 5.55pm
PART FOUR	29th March, 1975	5.30pm – 5.55pm
PART FIVE	5th April, 1975	5.30pm – 5.55pm
PART SIX	12th April, 1975	6.00pm – 6.25pm†

†Scheduled for 5.30pm – 5.55pm

REPEAT DETAILS:

GENESIS OF THE DALEKS	27th December, 1975	3.00pm – 4.25pm*
PART ONE	26th July, 1982	7.25pm – 8.10pm**
PART TWO	2nd August, 1982	7.25pm – 8.10pm**

*Edited repeat
** Edited compilation episodes as part of *Doctor Who and the Monsters*, subtitled *The Daleks* in *Radio Times*

Talking to Tom Baker

Photo © Rex Features.

The first of our three part interview with the actor voted Favourite Doctor by *Doctor Who Magazine* readers. . .

"I counted four hundred and thirty varicose veins on the way here today," announces Tom Baker to nobody in particular in the recording studio reception where we met. His commanding baritone instantly causes heads to turn, as if waiting for a punchline. "It says a lot about life doesn't it," he adds, an unmistakeable twinkle in his eye. "When you're reduced to counting varicose veins. . ." The comment is punctuated with laughter, another Tom Baker hallmark. Before you realise it yourself, with an opening line he has his audience hooked. Now the performance can begin in earnest.

Eleven years on from his final *Doctor Who* story, *Logopolis,* Tom looks very different. Gone is the curly hair which, together with that tremendously long scarf, was the Fourth Doctor's trademark; now his hair is much shorter and he's more likely to be found in a black suit and tie. But although that outward appearance may have changed, the actor has lost none of his individual charm and he was more than willing to talk freely about his time on the show, at considerable length, albeit with the usual thought-provoking asides on life, the universe and everything.

Tom was confronted with a very strange assortment of questions, their only connection being the actor under interrogation, including everything from 'What's your favourite football team?' (Liverpool) to whether or not he would return to the role. Does Tom find it strange answering such queries? A lot of them cover old ground for him, but the answers to those will be new to many younger British fans, since his last British convention appearance was over ten years ago and he has not been interviewed in **DWM** since 1984. Does he find this enduring appeal daunting in any way, eleven years on?

"Well, it's jolly really, because most of it's rather like history. When you're interested in something, there's nothing like fans who want to know *everything.* When you're collecting stamps for example, you're looking for crazy watermarks or funny serrations and you want to know everything about it. I mean I love Charles Dickens, he's my very favourite author. I can't walk past a book about him. If I was on a train and heard someone say 'Yes, mumble mumble Charles Dickens' I'd very likely ask him to repeat it and launch into a conversation about him [Dickens] with a perfect stranger!"

Born in 1934, he's come a long way as an actor since his first role as 'professional liar' at the age of five, when, according to his new video *Just Who on Earth is Tom Baker?* he started to spice up his confessions to the local Roman Catholic priest, following the advice of older boys. His religious upbringing, which he claims instilled in him the belief that God was everywhere (even in the toilet or up his nose!), had a profound effect on him. "I'll touch more on that in my autobiography which I've been asked to write. It's not a complete biography, more of a memoir, but yes, religion did influence me enormously."

But he still went to school like any other child. "I went to a school called St Swithins, which doesn't exist any more. There's hardly any of my past that does – schools, churches or unfortunately, friends. But I left school at fifteen. From there, I became a monk until I was twenty-one, which wasn't unusual at all, then. Some people went in *earlier* – as young as eleven – but fifteen was a reasonable age to go in."

Before this he had been offered a job at the famous Abbey Theatre in Dublin but his mother had refused to let him go. Entering a monastery in Jersey seemed ▶

The introduction of a new Doctor opened up new opportunities for the show, feels Elisabeth Sladen, who played journalist Sarah Jane Smith, seen here with the errant Fourth Doctor in his debut story, *Robot*. "It was always a pleasure to go to work with Tom," she recalled (DWM Issue 163). "It was just like shorthand. In the end you just knew what was needed at a certain point." Photo © BBC

Harry Sullivan (left), who became a sort of comic foil for the Doctor towards the end of his run on the show, was played by the late Ian Marter. "Although Tom and I were coming into it and Lis [Sladen] was already there, we never had any problems at all. Both Lis and Tom were tremendous – such generous colleagues and such a lot of fun. I think we all tried to work together as a team – which meant we were able to criticise one another and go through an entire spectrum of suggestions, changes and compromises. There were never any bad feelings or anything like that. That would have been very unprofessional." (DWM Issue 93). Photo (*Robot*, one of the last UNIT stories) © BBC.

a good idea at the time and according to a past interview, he spent much of his time digging the gardens and stoking the boiler and other menial chores and, of course, got up at 5.15am to say *Veni Spiritus sancti* with the brothers. Later, he moved to Shropshire as a novicate but eventually left. Now he sees it as his way of escaping Liverpool although he occasionally has a twinge of regret about not continuing as a monk. Had he gone straight to being an actor after this?

"Well, nothing is as simple as that! I went into the army [doing compulsary National Service for two years], which was an interesting transition from a monastery, and then after I came out I got a scholarship from Liverpool to go to drama school. But I still had to wait a while to become an actor. Having been in the Medical Corps, it was easy for me to join the Merchant Navy and for seven months I sailed out of Liverpool to New York and Canada and then from Southampton to New York several times on the *Queen Mary. Then* I went to drama school."

After a two year course he found work in repertory theatres around Britain and it was while he was playing the part of a dog in a late-night revue at the York Repertory Theatre that he was 'spotted' by a National Theatre talent scout. He was interviewed by Laurence Olivier and given an acting job with the prestigious London-based company. Although his first job was that of a horse in *The Trials of Sancho Panza* he rapidly graduated to playing humans and from there to film work.

"I've forgotten some of them. There were minor films like *Mutations* or *Dear Parents* for an Italian company and *Vault of Horror,* but the only really very large film I ever did with a major part was of course *Nicholas and Alexandra.* I was working at the National then and I was recommended by Laurence Olivier. I played Rasputin [The Mad Monk], romping about on the back of wagons!"

ON BECOMING THE DOCTOR

The film role, and that of the villainous magician Prince Koura in *The Golden Voyage of Sinbad* led to him being offered the part of the Doctor at the suggestion of Bill Slater, then Head of BBC Drama Serials. Both roles reflect Tom's passion for larger than life, fantastical characters, not least of these being Doctor Who. But what was it about the character that particularly interested him when he auditioned for the role?

"To be honest it was nothing about the character that influenced me at all, it was sheer necessity! I was desperately out of work and was terribly depressed by this. Suddenly, along came the possibility of playing Doctor Who. It was just relief to play a major part!

"Because I didn't watch *Doctor Who* much, I had no notion of what this would do. It just so happened that with the new scripts that Barry Letts had commissioned (and later, Phillip Hinchcliffe), the directors, costume and set designers who moved in – such as Roger Murray Leach and Jim [James] Acheson, who're now both Oscar winners – well, it all came together. I didn't know what was happening, I just responded to that, which I suppose is the great secret, isn't it.

"I was working very hard on a building site in Ebury Street when I got the job, next door but one to where Mozart wrote his first symphony. The builders were actually very good to me and I have a happy memory of that but of course I didn't *want* to be on a building site because I hadn't much skill, I wanted to be an actor.

"When I got the part I had this feeling of just *huge* relief and also one of great pride. I didn't tell my workmates I'd got the job, I had a day off and went to the BBC and then it was in the first edition of the *Evening Standard.* I knew they all took that paper and bang, all was revealed! So there they were, looking over the tops of the paper at me, it was a great moment of pleasure. They were very proud of me – and I was very proud of them."

Tom clearly remembers his years on the show with fondness, right from his first story – *Robot* – which was originally transmitted in 1974. "I remember them allowing me a few jokes in that," he recalls, "plenty of double takes with Nick Courtney as I tried to find a new costume from the TARDIS, which the director Chris Barry and Barry Letts allowed to be kept in."

How did he get his long scarf?

"That's an old story – Jim Acheson designed it, bought the wool and gave it to someone's relation at the BBC called Begonia Pope who was thrilled to be working for the company. She didn't ask any questions, Jim gave her the design and she knitted up all the wool. Jim of course had no knowledge about knitting except for colour and he bought ten times the amount of wool that was needed and she knitted the lot! He omitted to say it was just a scarf, like the sort you'd see on the Left Bank in Paris and when I put it on it was hilarious and Jim instantly said keep it, it's funny."

Did he ever get hurt when playing the role of the Doctor?

"Well, in one of the very first ones [*The Sontaran Experiment*], I broke my shoulder. I took great care not to get hurt after that! I suddenly realised that it made no difference who was doing this thing – the really telling thing in a narrative is the close ups. It was marvellous that I realised that so early and afterwards I never broke a bone!"

GOTHIC HORROR

A number of his stories have been released on BBC Video, with two more on sale this month. Is there one he'd like to see? *"The Ark in Space* I think because I so admire Roger Murray Leach's wonderful circular set in that one."

Judging from his comments, he obviously has a soft spot for his first season as the Doctor. Was that his favourite? "Well, I don't know." "Yes, it's my favourite to an extent that it was my first time. This sort of question is very like being asked who's my favourite assistant, who in many ways has to be Elisabeth Sladen, because she was so good to me. She was already there, you see and I was just joining – it was crucial that she and I made the chemistry right for me to be secure. Elisabeth, she's a wonderful girl, but she's also a beautiful actress with great sensitivity, well, she stepped aside which was what she was supposed to do. She was marvellous."

Under producer Phillip Hinchcliffe, the series saw a lot of 'homage' to Gothic horror, which the actors picked up on. "We also used to see lots of movies at that time and often, like actors and directors do, we adapted scenes from movies, recalling a scene from a film and doing our version of it. If anyone loved the film out there as much as we did we wanted to send them a sort of signal. It was rather like when quite often I had to say the co-ordinates of something I often used the BBC telephone number and the *Doctor Who* office extension, and no-one ever noticed!

"Of course the stories Phillip Hinchcliffe and Robert Holmes worked on were all film pastiches and of course we spotted them. In fact, sometimes I was extremely rude about it if they didn't come clean about where they were nicking the idea from! Like all good comedians, you thrash around anywhere for material and steal and adapt trying to perform that alchemy, transmuting one thing into another.

"If people recognise the influence it adds a certain pleasure, it's another little level. You don't have to see those things, but there were lots of little nudges and winks that people who were going through time and space were able to send to their watchers, little signals like an astronaut might send, which means one thing to one listener and something else to another.

Is there a story that particularly stands out in that respect?

"Well, in *The Brain of Morbius* there's the scene where we arrive at the door of this castle and it was pouring with rain. We'd seen a scene in a film and both Lis and I thought it would be terribly funny if, when they did the reverse shot [looking out of the door] and it was pouring with rain like it was the end of the world, I said 'I'm so sorry but could you spare a cup of water?' or something ridiculous like that. It allowed the 'Igor' character [Condo, played by Colin Fay] a very extraordinary take, as if to say 'Are these fellows taking the mick out of us?'"

Like several of Tom's stories this one's now available on video. "Yes, and it's a very good one. There's Philip Madoc's great line when he dropped the brain and says something like 'Sorry about that, Morbius.' I was never sure whether that was in the script, but I know they left it in. It was killingly funny.

"I think the formula lent itself to Gothic areas, not because science fantasy should do that but simply because we have that long film background of Gothic horror, tension and fantasy, the tragi-comic if you like. Do you remember the old days when you'd go watch the old Hammer films, especially the late night ones when one had been drinking? You'd get gales of ▶

The Wirrn larva wanders through Roger Murray Leach's circular set in *The Ark in Space*. Photo © BBC.

The height of Hinchcliffe's Gothic horror era? The Doctor and Sarah arrive at Solon's castle in pouring rain, requesting a cup of water in *The Brain of Morbius*. Photo © BBC.

laughter from one particular section of the audience and the rest of the audience would be sat po-faced. It's rather like going to a theatre with a lot of actors or musicians and they're picking up one thing and someone else is seeing it on another level.

"*Doctor Who* was like that. I was always constantly trying to translate whatever was happening to me and add it to the role, drawing on other experiences. One of the reasons I spent so much time on the road promoting the programme was that I was drawing on the children from the audience, so what they told me they liked I did more of, or else adapted it and did variations. I used to get hints of what they liked. So it might have appeared I was being very nice to them but actually what I was doing was 'vampiring' them for ideas, it was quite shameless. . .!"

FAVOURITE MONSTER

Tom says he didn't watch *Doctor Who* much before he got the role, but is there another Doctor that he likes?

"No. I didn't watch before I was in it and I certainly didn't watch it while I was in it, because that would only make me unhappy. My reasoning was – it isn't any false modesty or anything – what is the point in watching it, because we worked under such pressure. I always wished I could do it better you see, and there was never any time, with maybe a maximum of two to three takes per scene. If there was any doubt, I sometimes deliberately used to blow it out on such a scale that they had to do a retake. Directors know about this!

"Occasionally, I might have watched a sequence over which we'd had an argument but I didn't watch it as a rule because I would never have been pleased with it. I might watch it now out of curiousity after so long, but generally if it's marvellous someone will tell me about it and if it isn't so marvellous I'll just be unhappy."

Does that still apply to work now?

"Yes it does. I didn't watch myself in *Selling Hitler.* I might out of drollery watch something coming up called *The Law Lords,* which is about the choice of judges, where I play a top civil servant."

Does he have a favourite monster? "I must say I did enjoy Davros in *Genesis of the Daleks,* because Michael Wisher did work so seriously and was unbendingly passionate about the character. He used to make us howl with laughter! He's a very accomplished actor and he had us gripped from the first rehearsal, he was so un-selfconscious. When he used to put the bag over his head, that used to crucify me! I used to yelp. He never relaxed, which is very important for an actor, you must *never* patronise your own character – this is what happens if you stay too long or people are recalled into cameo parts. Always play a character from his point of view and never be hard on him, because if you do that it instantly betrays a lack of commitment. You've got to believe absolutely, never give him or her a hard time. You must play it the way you believe it should be played."

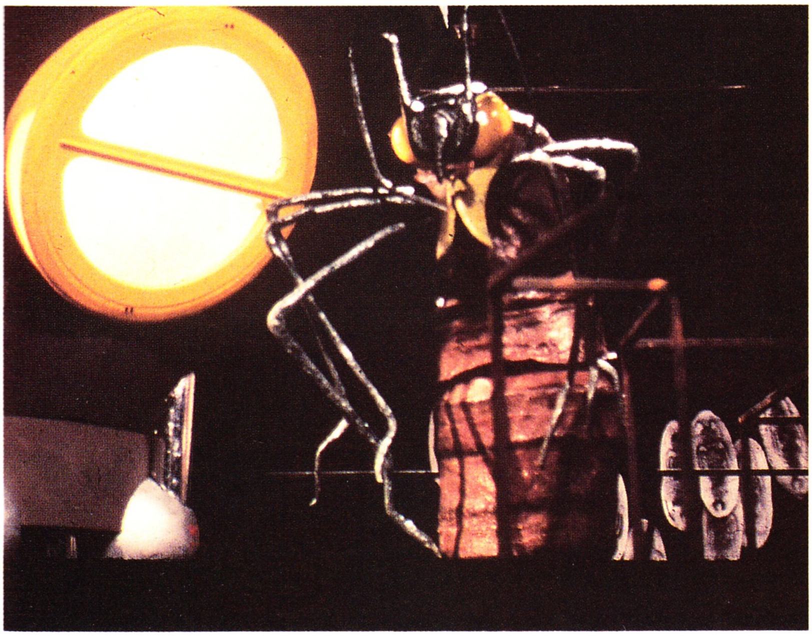
Robots disguised as Egyptian Mummies prepare a rocket to destroy the Eye of Horus in *Pyramids of Mars.* At one point Tom had to dress up in one of the costumes himself, which he did not enjoy. Photo © BBC.

The Fourth Doctor–Sarah Jane Smith partnership is indisputably the most popular pairing amongst the majority of the show's fans and ended with a farewell scene in *The Hand of Fear* that was extensively re-written by the two actors. Photo, featuring Judith Paris as the Kastrian, Eldrad © BBC.

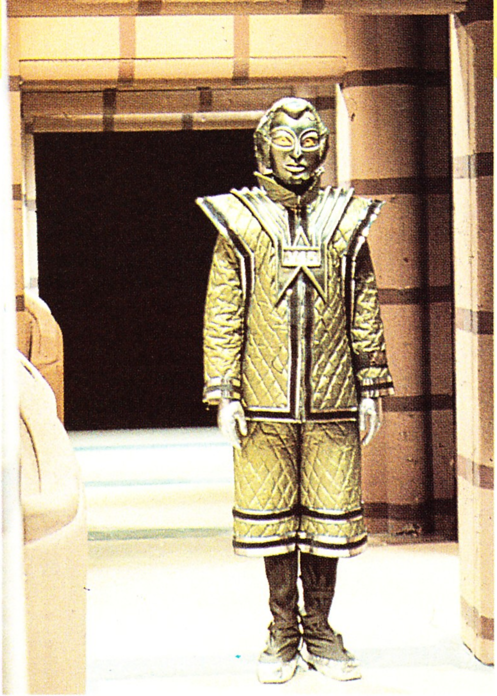
Davros (played by Michael Wisher) – probably Tom's favourite 'monster' character. Photo © BBC.

Another actor familiar to *Doctor Who* fans, Philip Madoc, said the same thing about his Solon character from *The Brain of Morbius* in a recent **DWM** interview. The weird and wonderful requirements of the Doctor's role must, however used to the role you become, be very difficult to act convincingly.

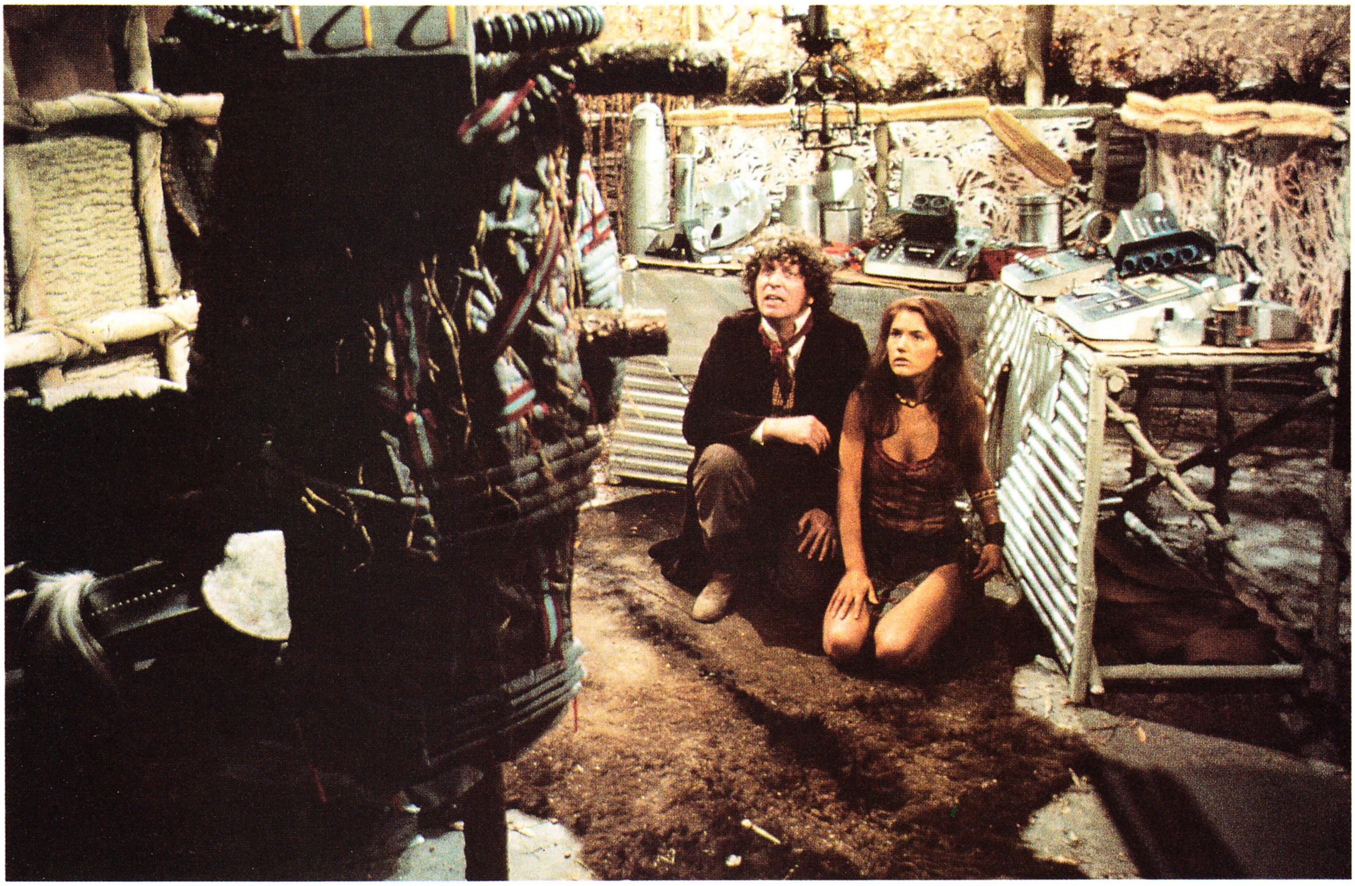
"Yes, well as you know, naturalism isn't my strong point – I'm not even good at coming through doors convincingly! – but never mind, even if you can't come through a door convincingly, perhaps you can come through a door interest-



The Wirrn in *The Ark in Space*. Photo © BBC.



The Robots of Death – another popular story from Tom's early period, now available on video. Photo © BBC.



Louise Jameson's debut in *The Face of Evil*. The Leela character was to prove problematic, Tom recalls. Photo © BBC.

ingly or dare one say, amusingly. . ."

The Doctor's character has always inspired that sort of optimism, of course, and never more clearly than when he triumphs over evil, something Tom touches on in his video, mentioning that in the real world evil does sometimes triumph, which fantasy rarely allows for.

"It's very important. After all, the fantasy area is a development of what we're brought up with, of pantomime and fairy tales. In fairy tales you do not have ambiguous endings, dragons are killed, evil witches are crushed to death, often very violently. There are very few explosions but that's because Alfred Nobel had not invented dynamite. . ."

But in all the Fourth Doctor's battles there's one of Tom's early stories, *Genesis of the Daleks,* which breaks those rules about clean endings, where the Doctor only sets the Daleks back by a thousand years at the most – he doesn't really win.

"Actually that was a very curious one because there he questioned the whole notion of someone committing an act which would change all history, as opposed to just influencing it. It's the same sort of thing that might go through ▶

someone's mind if they were working on the nuclear bomb. Should we press that button? There's that old phrase 'Have I the right?' That was the only one that did that sort of thing otherwise they were all resolved with explosions. . ."

Actors are put through all manner of strange directions during their time on a show, and Tom was no exception. For *Pyramids of Mars,* for example, he had to dress up as a mummy. Was it uncomfortable?

"I found that very strenuous but the director, Paddy Russell, insisted. Although my face was invisible, she felt I should be in it because she said my way of moving would be recognisable. I was very flattered by that but of course it was just a director exercising her influence over an actor. I don't know whether I was recognisable or not but I had to do it. I wasn't very keen – it was *very* uncomfortable and took a long time to do."

However, it's stories like *Pyramids,* for all its difficulties that had made Tom popular worldwide as the Doctor. Apart from television screenings in Australia, the United States and Canada – to name but a few – *Doctor Who* is available on video elsewhere in the world, including Japan and Norway. Does he ever get asked to do voice-overs for foreign language versions of the show?

"No, never. I don't get to do much with *Doctor Who* really, except by Keith Barnfather who asked me to promote the new video which I did with the signing at St. Martins-in-the-Fields crypt. That was the first time in eleven years I've done anything like that in Britain."

Was it strange coming back to British fandom like that?

"Well, of course it was peculiar because quite a lot of the young ones there didn't know me from the television but from video. There were fans who were curious to see me because they were perhaps twelve or thirteen when I'd finished and now they're nearly thirty! I was glad to see them. It was incredible how sweet the reaction was, because as you know I've changed a lot since then, but no-one batted an eyelid.

"The loyalty of fans, if one responds to it, is that it is absolutely blind. Those kind people who came – there wasn't one single hostile remark, there was no unkindness at all, it was people thanking me. Even though I'm different now they see me in that heroic mould of eleven years ago, and that's very touching. There was a lot of that affection there, people hoping that I wouldn't disappoint them, that I would still be cheerful and optimistic, like the character was.

"I feel the same about people I'm devoted to. I remember telling one of the fans the other day that I actually met the actor James Stewart at a party in Hollywood and when he stood up to speak to me I couldn't believe my eyes. I couldn't say how are you Jimmy, all I could see was *Destry Rides Again* and *Shenandoah* and *The Glen Miller Story* and all those wonderful things he did. It didn't occur to me to think 'My God he looks older' or his voice sounds even more cracked. All I could see was this great, beautiful character who played all those marvellous parts. . ."

◆

More on marvellous parts, the TARDIS, the Graham Williams years and leaving the show next issue. Interview conducted with thanks to Silk Sound Studios, Keith Barnfather of Reeltime Pictures and of course, Tom Baker. Questions compiled by Sarah Cheesman, questions asked this issue based on queries from Warren Newman, Marion Ann Strahan, Michelle Burke, Jason A. Skirvin, Joseph Rhodes, Brendan Sheppard, Stuart Thurston, Martin Turner, Simon M. Belcher, Paul Brown, Kevin McCourt, and I. Rainford.

The Fourth Doctor's own visit to nineteenth century in *The Talons of Weng-Chiang* (seen here with Professor Litefoot, played by Trevor Baxter) remains a firm fan favourite. Photo © BBC.

TOM ON DICKENS

"There is a passion for hunting something deeply implanted in the human breast. . ."
Oliver Twist by Charles Dickens

Tom's passion for the nineteenth century writer Charles Dickens is well documented. This year alone, he's recording three abridged novels – *Oliver Twist, Great Expectations* and *A Tale of Two Cities* – for the American Talking Book service and a tape of him reading *A Christmas Carol* has been released through the Friends of *Doctor Who* fan club in the United States. What's the appeal of Dickens?

"Well, he's just so funny, so outrageous and vivid – I suppose there's a wonderful optimism about him, sometimes he was *ridiculously* optimistic in his earlier novels (the later novels are darker). They're all about redemption, the possibility of change. He wasn't in any sense a practising Christian but the impulse was very New Testament. All the great religions are about that, that finally we can change and be happy and this is very strong with Dickens. It's also coupled with his enormous great good humour. He's *killingly* funny!"

In a way, Dickens was writing for television in the nineteenth century – much of his work was serialised in the magazines of the day, like a soap or a drama serial is now.

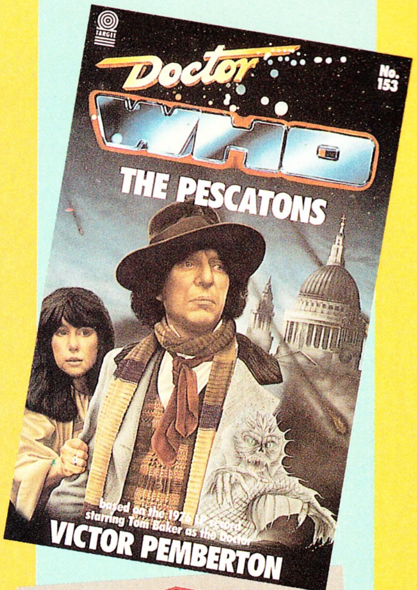
"Yes, he was certainly the first writer to bring what he wanted and what the audience wanted together. Writing in monthly parts – once or twice in weekly parts – he of course knew what the sales figures were, rather like we might know the ratings today for television. If he wanted to change them he would change the story. For example, if the ratings were down, as with *Martin Chuzzlewit,* he'd send his hero off to America, for no real reason except for a change.

"Comics are like that too, that's part of the fun. When I remember the comics that I loved, which had such an influence on me when I was a child, I'm often tempted to buy some back copies, but of course I daren't, in case I now find them ridiculous or badly written. I want to remember them as I do now, uncritically. Really looking forward to them, dreading Monday because there were no comics on a Monday. It was always Tuesday, Wednesday, Thursday and Friday I looked forward to. I had to work hard to be able to get them all!"

Tom with young fan William Blackham at his recent signing for the *Just Who On Earth Is Tom Baker?* video at the crypt in St. Martin's-in-the-Fields, London. Photo © Robert Blackham.

OFF THE SHELF

Gary Russell ponders the Pescaton, Prydonian Renegades and more . . .



I've always had something of a soft spot for *The Pescatons*, that ancient record featuring the Fourth Doctor and Sarah Jane Smith up against a giant fish from outer space. As the sort of person who always hopes the Fourth Division club will win the FA Cup, or votes for Norway in the *Eurovision Song Contest*, I've always felt *The Pescatons* has had a bad press, which it doesn't deserve. It's a nice, snappy little story which, considering it only features Tom Baker, Elisabeth Sladen and Bill (Carlsberg) Mitchell as Zor, the Pescaton leader, whips along at a good pace and is rather exciting. When I heard its writer, Victor Pemberton, was adapting it as a novel for Target, I immediately thought that was an excellent idea. Expanded and developed it would make a really terrific novel.

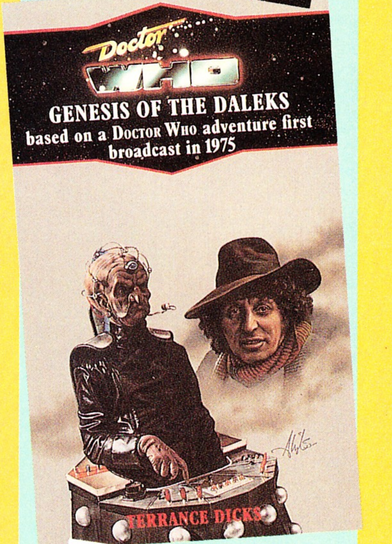
Sorry Victor, but what went wrong?

Yes, the story has been extended, quite logically, and the less impressive bits of the record are gone (for example, the Doctor doesn't defeat Zor with the infamous piccolo!), but unfortunately, the whole book seems rushed, and it is definitely not up to the standard of Pemberton's other work, such as his excellent radio plays or novels (not just *Fury from the Deep*). For a story supposedly set in the late Sixties, anachronisms such as Breakfast Television, personal computers and video phones sit uneasily with Monkees T-Shirts and Sarah Jane's problems with her press pass. And as for failed TV personality turned astronomer Bud Emmerson watching the TARDIS 'shoot into space' instead of dematerialising, the less said about that, the better.

Despite these drawbacks, the story is not a total loss. Pemberton cleverly weaves in pieces of Tom Baker's original narration as descriptive passages and every so often slots in original dialogue (although Sarah's "Just how old are you?" question still grates after all these years). The story has grown to epic proportions and the Pescatons are no longer slithering, silver, man-sized sharks, but huge, slavering, intelligent colonising beasts who are practically indestructible, which means it really takes all the Doctor's ingenuity and bravery to stop them.

The book also has some genuinely creepy moments. The sequence when two Pescatons close in on the research base, and two engineers are trapped in a hut in their path, could be taken from one of the best SF movies. This passage marks some brilliant story telling that really holds your attention. Unfortunately, such moments are few and far between and ultimately, *Doctor Who – The Pescatons*, the last Target novel for a good while I suspect, is a bit of a damp squib.

A reminder by the way that also out this month are two more reissues from Target – the newly rejacketed *Genesis of the Daleks*, and *Masque of Mandragora*, beautifully illustrated by Alister Pearson (even if his signature on the *Genesis* cover is a mite overpowering).



VIDEO RELEASES: *THE SONTARAN EXPERIMENT/GENESIS OF THE DALEKS*

However, it has to be said that even with the signature, I'd rather BBC Video had put his sleeve on their *Genesis of the Daleks* release instead of the rather colourful Andrew Skilleter affair, which is too complicated for its own good. Of course, thanks to the addition of *The Sontaran Experiment* to the tape (as if *Genesis of the Daleks* wasn't special enough!) we are treated to a cover shared by Tom Baker, Styre and Davros.

The SONTARAN EXPERIMENT
The GENESIS of the DALEKS
DOCTOR WHO
PG
Starring TOM BAKER
DOUBLE VIDEO PACK

As for the actual stories, *The Sontaran Experiment* is basically an experiment in itself. Recorded entirely on location on Dartmoor with outside broadcast video cameras, this was a first for *Doctor Who* back in 1975. It was also the first two part story in ten years, something of an oddity. I clearly remember looking at the *Radio Times* and not really taking any notice of the title; I couldn't remember that Linx had been a Sontaran in *The Time Warrior*, everyone at school just referred to him as Potato Head. Nevertheless, the Monday after Styre wandered out of his golfball and Sarah muttered 'Linx' as only she could, we were all perplexed as to how Potato Head had survived his previous adventure. It was one heckuva good return for Robert Holmes' creations and although Styre's head-piece actually bears little resemblance to Linx's (Styre's a lot better – and creepier) I fell in love with this story.

Sixteen years later, my feelings haven't diminished. *The Sontaran Experiment* is sadistic, brutal, uncompromising, witty, action-packed, well-paced and beautifully directed. The three lead characters still seem unsure of each other, and yet they pull together to defeat Styre magnificently at the end. The supporting cast of Galsec Colonists with their South African accents (and yes, it is the same Glyn Jones who wrote *The Space Museum*) are terrific – the whole production has a polish about it that sadly decreased during the next few years of Tom Baker's reign as the Doctor. At this point he is still totally unpredictable and heroic, only wise cracking at the right moments and not a silly "have a jelly baby" in sight. (Older readers might like to compare this story with their memories of Baker's attitude towards the Sontarans in their next story, *The Invasion of Time*).

This is a great two-parter and its inclusion here perhaps implies that we'll also see *Black Orchid* tacked onto the front of next year's *Earthshock* release. Better still, when the BBC do release the Hartnell story *The Romans*, they'll include *The Rescue*, which leads directly into its successor.

Genesis of the Daleks continues to prove that alongside the fourteenth season, the twelfth really was Baker's best. There's just so little to criticise this story for. It's six episode of well written drama, again sensibly paced and excellently directed. I occasionally detect the Robert Holmes input into Terry Nation's script that gives it that extra lift, but even so the whole premise is remarkably intelligent and exciting, with two races constantly at war, weapons ranging from sophisticated rockets to primitive bows and arrows. The concept of boy generals and rumours of super-weapons on both sides is magnificent.

On top of that, there's the political wrangling, the character motivations, scientists who've forgotten why they're really there, going through the daily motions of fighting a war neither side can win, and in the middle of it all, the disfigured megalomaniac who finally finds a way to tip the scales. But Daleks aside, Davros still relies on his beautifully constructed political outmanoeuvring of his friends and foes, aided by the excellent Nyder, always a deferential step behind.

The acting, design, camera work, music – everything melds together to produce what must rank as one of the most perfect *Doctor Who* stories ever committed to tape. From the opening slow motion massacre of Thal troopers to the final scenes of entombed Daleks and the TARDIS crew escaping with the Time Ring, the whole thing reeks of perfection, a job well done and great fun to watch. It is a testament to the production that everyone who worked on it remembers it with such affection and dedication. If *Doctor Who* can ever really claim to have a 'classic' story, then this is a real one, alongside *The Silurians, The Caves of Androzani* and *The Deadly Assassin*. It deserves every scrap of applause and acclaim it has received.

THE DEADLY ASSASSIN

If those two stories weren't enough of a present, along comes the British release of the complete, unedited *The Deadly Assassin*, with a cover by Andrew Skilliter that restores my belief in his artwork – the best *Who* art since his Cyberbook two years ago.

My use of the word 'unedited' could be construed as a bit misleading. Editing has taken place but the release is the better for it, with Episode Three converted from the American version and its ending restored. You may recall that the drowning sequence in this story was the source of some annoyance to Mary Whitehouse and her puritanical watchdogs back in 1976, and they nagged the BBC so much that in a terrible piece of misjudgment and precedent setting, the BBC edited the offending shot from the repeat and wiped the blessed thing! All praise to BBC Video for taking the nice step of restoring it; *The Deadly Assassin* is once again one hundred and one percent perfect!

The idea of a companionless story greatly intrigued me (until I saw her, I was disappointed to learn that Leela was to be introduced, as I thought Tom Baker worked really well on his own) and *The Deadly Assassin* proved it could work beyond any shadow of a doubt. Admittedly, both Engin and Spandrell become substitute assistants for the duration, but a couple per story wouldn't be that bad an idea.

Of course, the story is best remembered for three things. The Time Lords, The Master and Episode Three. To take those in order, at the time it was originally shown, there were fans who decried the story as sacrilegious. The Time Lords were seen as bumbling old fools, who had let their great power reduce their sense of adventure to that of dormice, living only for pomp and ceremony and bureaucratical nonsense. As I said a couple of months ago, I think they were portrayed as ineffective idiots as far back as *The Three Doctors*. *The Deadly Assassin* merely shows how much further they had let things slide into decline.

The story introduces us to the Time Lords' hierarchy, potentially offers us the difference between Time Lords and normal Gallifreyans, and gives us our first look at Borusa, the Doctor's old tutor (played wonderfully and sardonically by Angus Mackay) who had such an important effect on his later adventures on Gallifrey.

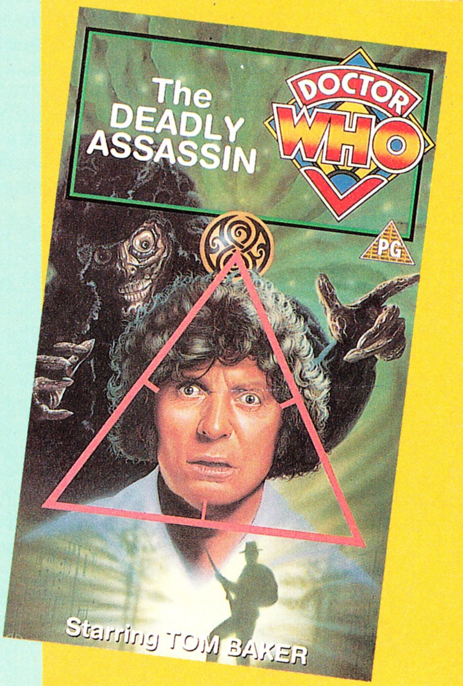
The Master, a hideously deformed, post-twelfth regeneration incarnation portrayed with malevolent brilliance by the late Peter Pratt, exudes complete antithesis for the Doctor to such a degree and is such a wonderful villain that you end up rooting for him to survive just so he can appear again! Of course he does and many years later pops up in "a new body at last" in *The Keeper of Traken*. But it is this incarnation that people remember best, after Roger Delgado's unbeatable earlier version.

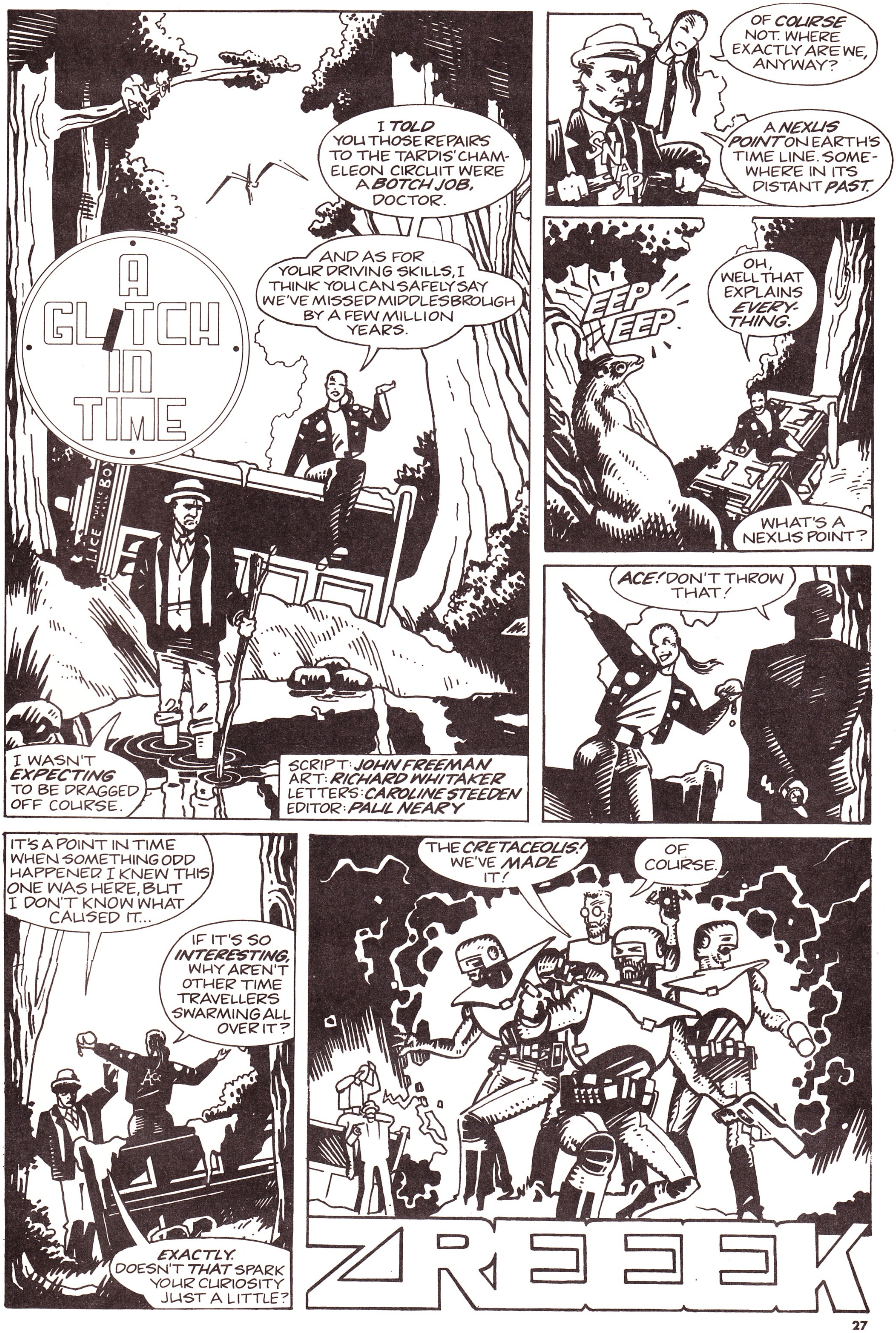
The third episode of the story, the nightmarish dreamscape, as Goth hunts and eventually captures the Doctor, is *Doctor Who* at its most surreal and dangerous, taking the fantastic into the dramatic as opposed to the more traditional approach. Samurai warriors, huge hypodermics, hysterical clowns, trains and biplane, even a totally unconvincing alligator, all menace the Doctor and it takes all his character to stay alive and eventually break Goth. Rather like little children wishing Tinkerbell back to health in *Peter Pan*, *The Deadly Assassin* is one of the few *Doctor Who* stories where for many fans it is almost impossible not to get totally caught up with the chase and start egging the Doctor on to victory.

It's been a long time since the BBC have issued two such masterpieces as this simultaneously and I suspect we'll have a long wait before we see anything as good as these three again.

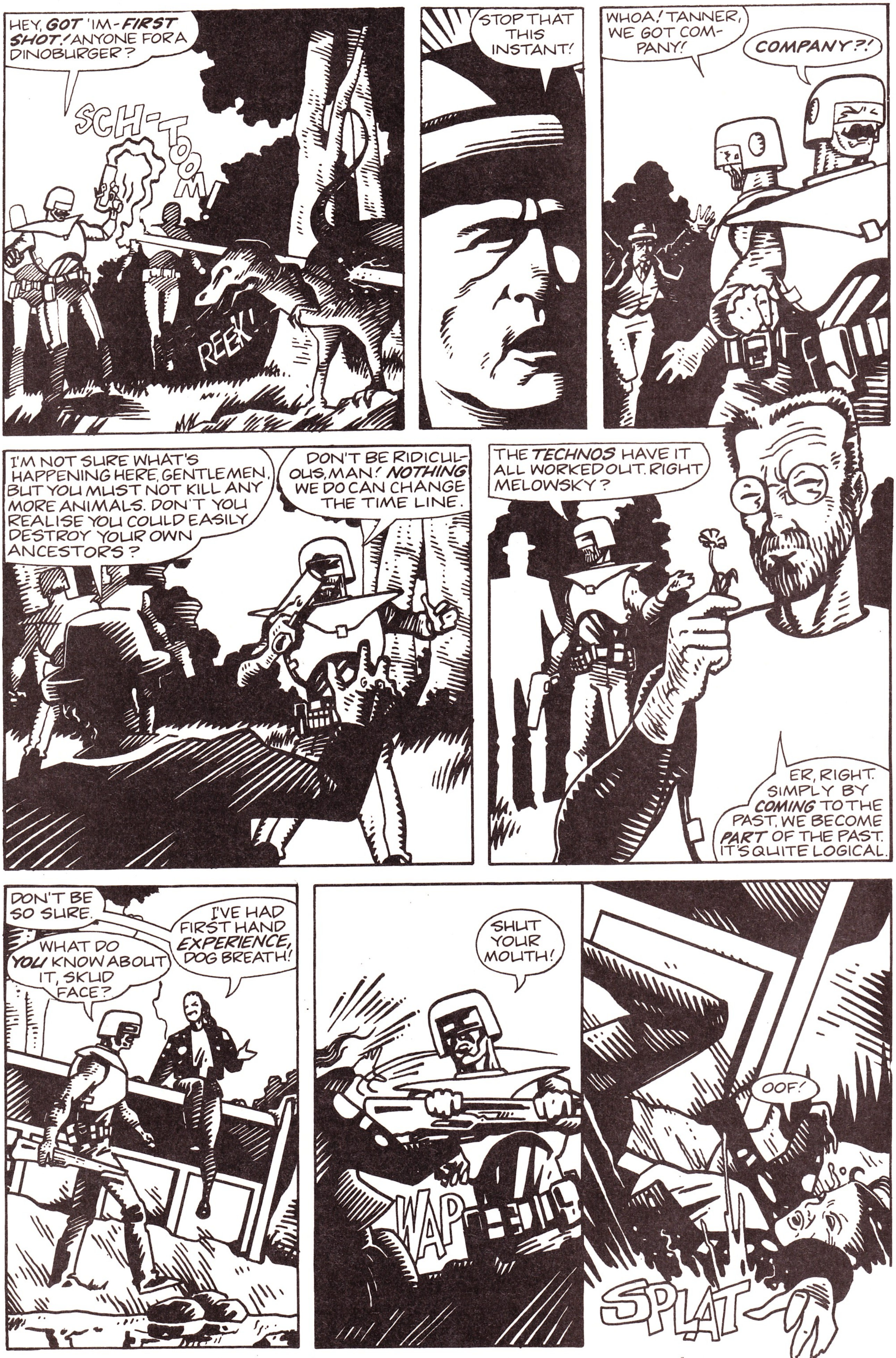
Finally, a little reminder that the BBC have also issued a couple more *Blake's 7* tapes. One tape contains the episodes *Horizon* and *Pressure Point*, the other features *Trial* and *Killer*. Although *Pressure Point* sees the end of Gan, the first of Blake's many followers to bite the dust, it's an uninspired tape. *Terror of the Vervoids* star Yolande Palfry plays a young rebel traitor whose mother, *The War Games'* Jane Sherwin (wife of ex-producer Derrick) has been killed by Servalan. Were it not for Servalan's outrageous costume, the episode would be boring! *Horizon* features Elisabeth Sladen's husband, Brian Miller (better known these days as one of the Dalek voice artistes), and the late William Squire, who wonderfully portrayed The Shadow in *The Armageddon Factor*. The other tape is the superior one, *Killer* being one of the best *Blake* episodes of all time, mostly due to the late Ronald Lacey and Paul Daneman, two excellent actors who somehow escaped the *Doctor Who* casting net. *Trial* is a fun episode, Peter *(Genesis of the Daleks)* Miles and John (*Creature From The Pit*) Bryans are outrageously camp observers as Brian Croucher's version of Travis is finally betrayed by Servalan.

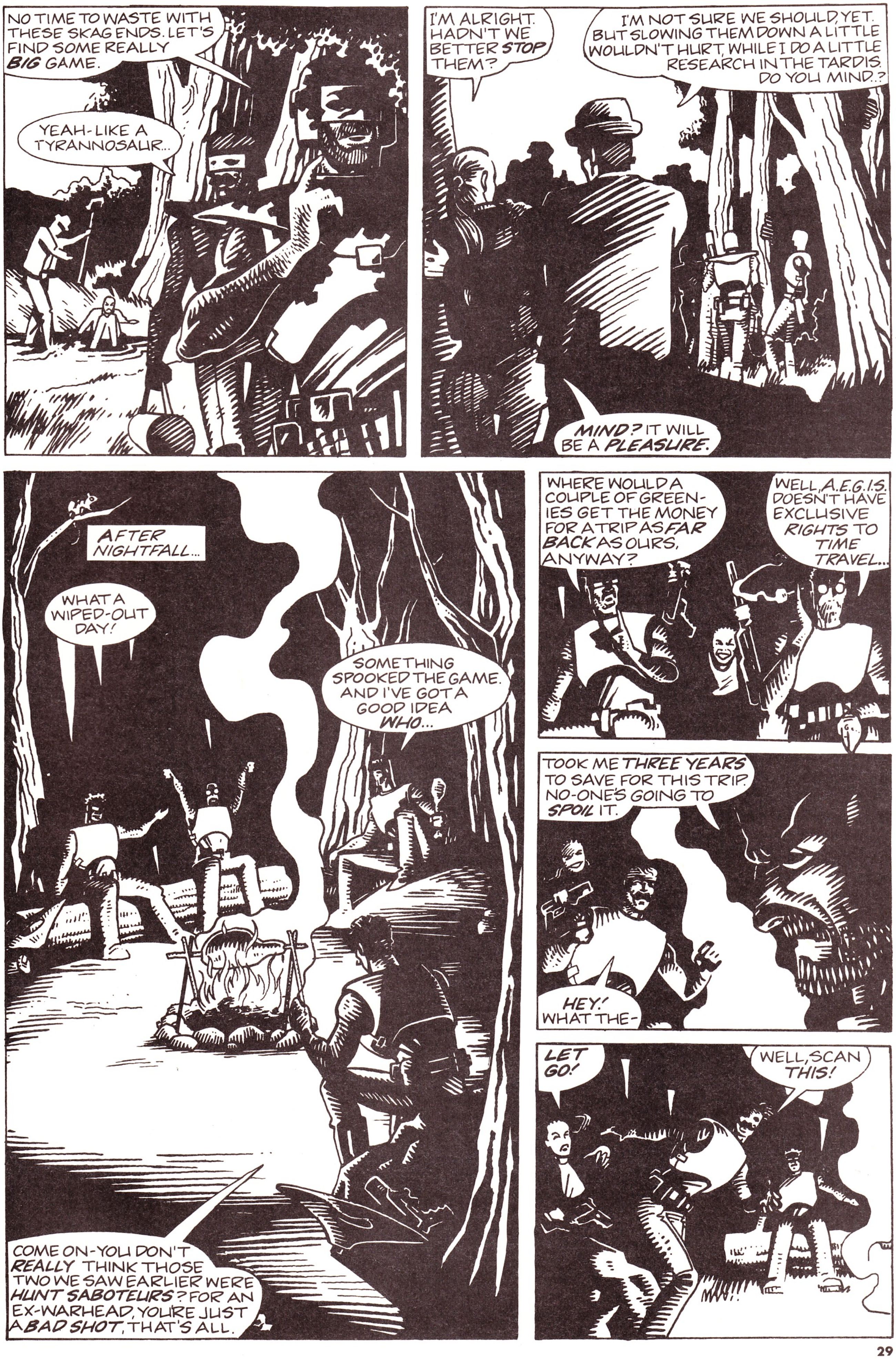
Also on release from the BBC is a double tape telling two stories about Dominick Hide, the time traveller who causes his own birth. Many *Doctor Who* actors litter these stylish and sophisticated plays, but keep a special eye out for Ysanne Churchman whose voice makes her instantly recognisable as Alpha Centauri from the two Pertwee Peladon stories of the Seventies. ◆

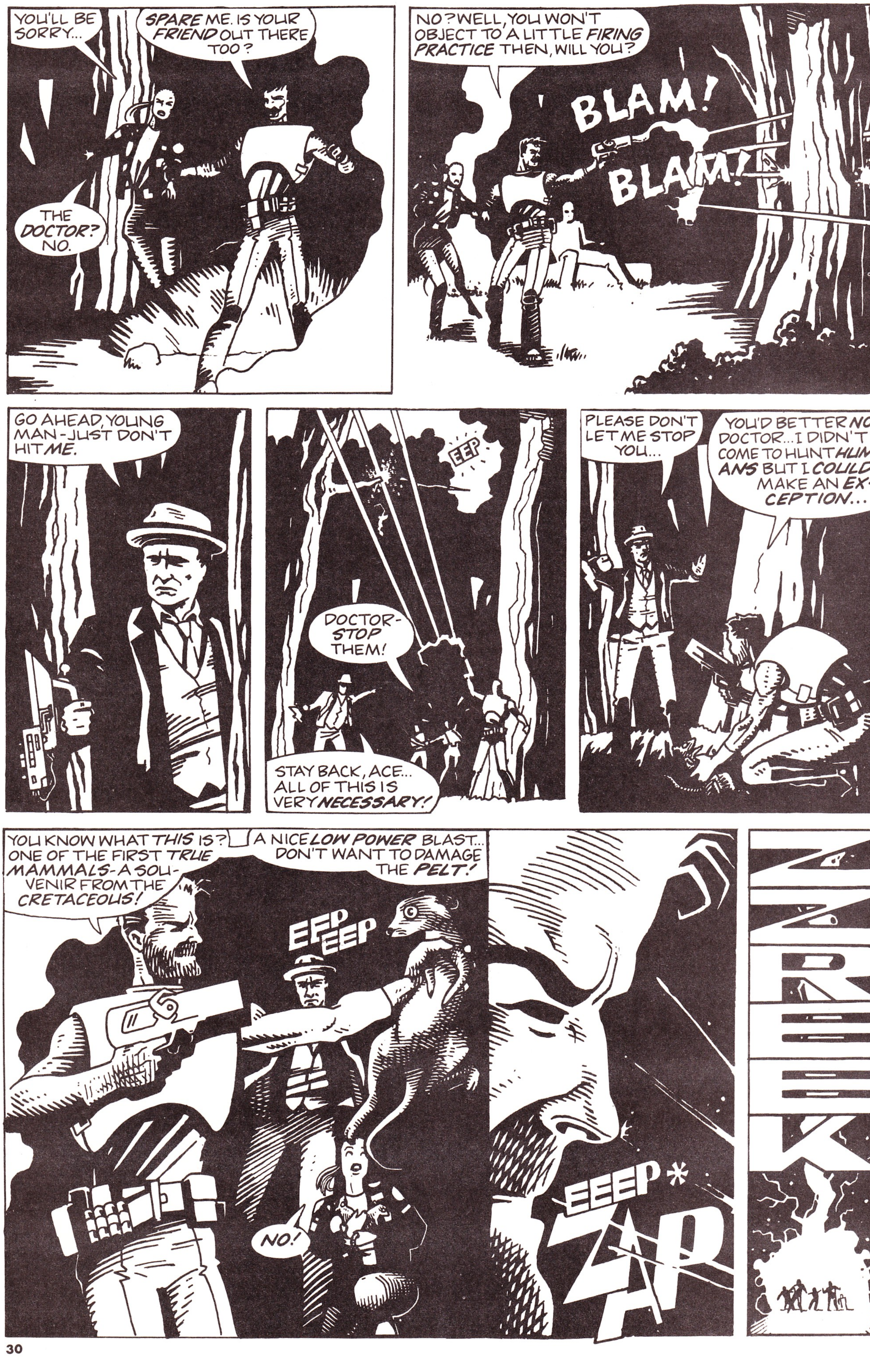


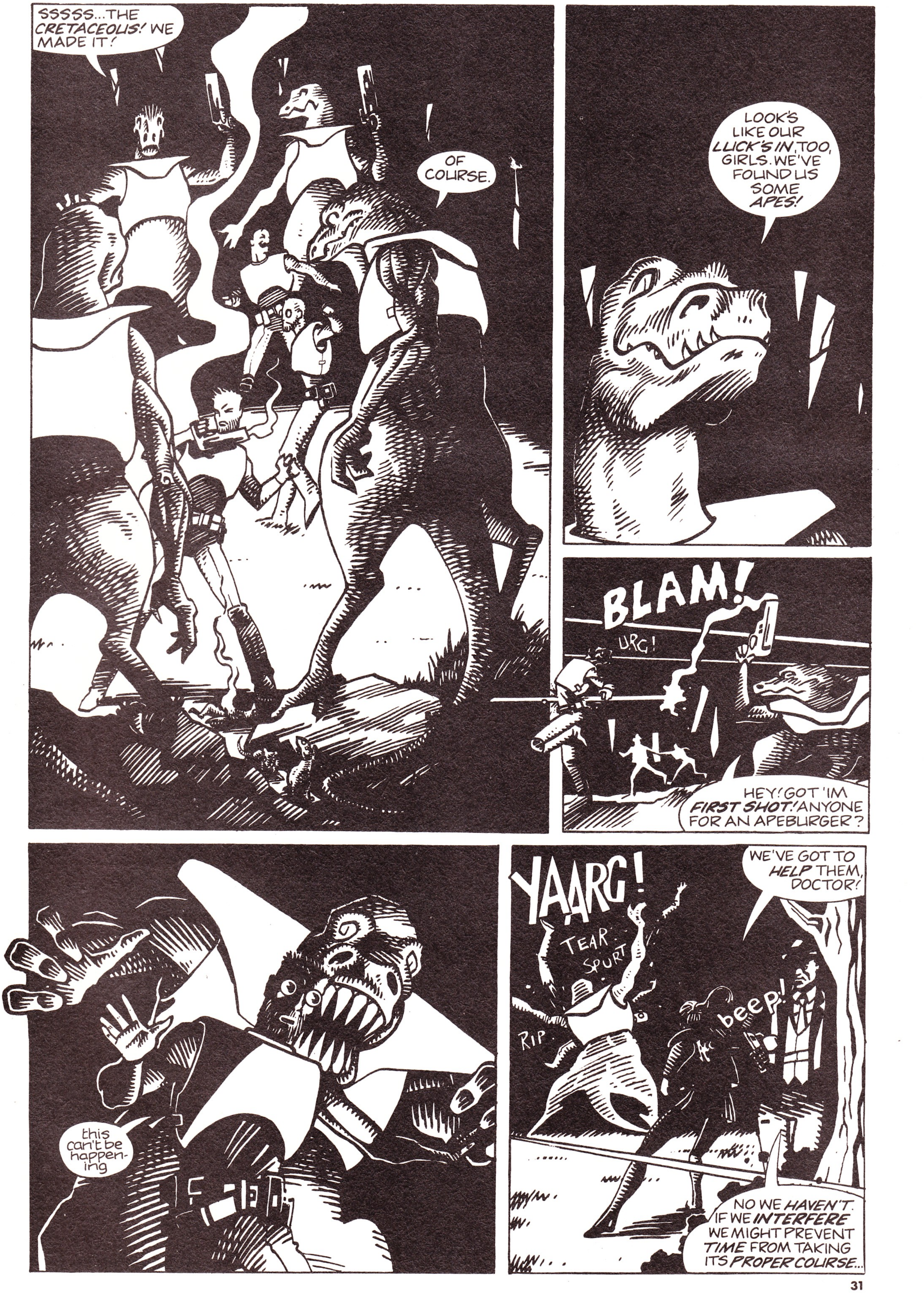

A GLITCH IN TIME
I *TOLD* YOU THOSE REPAIRS TO THE TARDIS' CHAMELEON CIRCUIT WERE A *BOTCH JOB,* DOCTOR.
AND AS FOR YOUR DRIVING SKILLS, I THINK YOU CAN SAFELY SAY WE'VE MISSED MIDDLESBROUGH BY A FEW MILLION YEARS.
POLICE PUBLIC CALL BOX
I WASN'T *EXPECTING* TO BE DRAGGED OFF COURSE.
OF *COURSE* NOT. WHERE EXACTLY ARE WE, ANYWAY?
SNAP
A *NEXUS POINT* ON EARTH'S TIME LINE. SOMEWHERE IN ITS DISTANT *PAST.*
EEP EEP
OH, WELL THAT EXPLAINS *EVERYTHING.*
WHAT'S A NEXUS POINT?
ACE! DON'T THROW THAT!
IT'S A POINT IN TIME WHEN SOMETHING ODD HAPPENED. I KNEW THIS ONE WAS HERE, BUT I DON'T KNOW WHAT CAUSED IT...
IF IT'S SO *INTERESTING,* WHY AREN'T OTHER TIME TRAVELLERS SWARMING ALL OVER IT?
ACE
EXACTLY. DOESN'T *THAT* SPARK YOUR CURIOSITY JUST A LITTLE?
THE *CRETACEOLIS!* WE'VE *MADE* IT!
OF COURSE.
ZREEEK

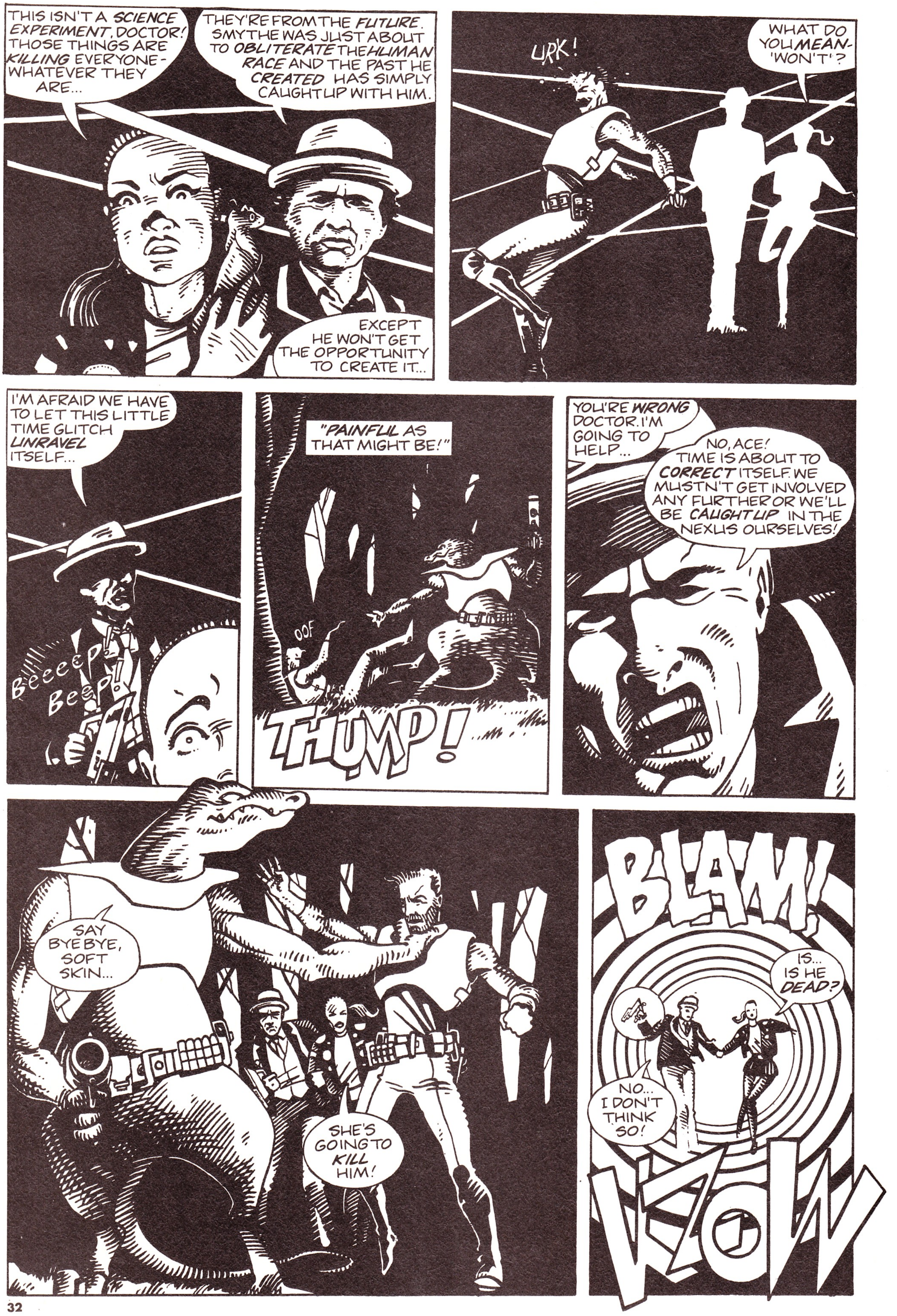
SCRIPT: **JOHN FREEMAN**
ART: **RICHARD WHITAKER**
LETTERS: **CAROLINE STEEDEN**
EDITOR: **PAUL NEARY**

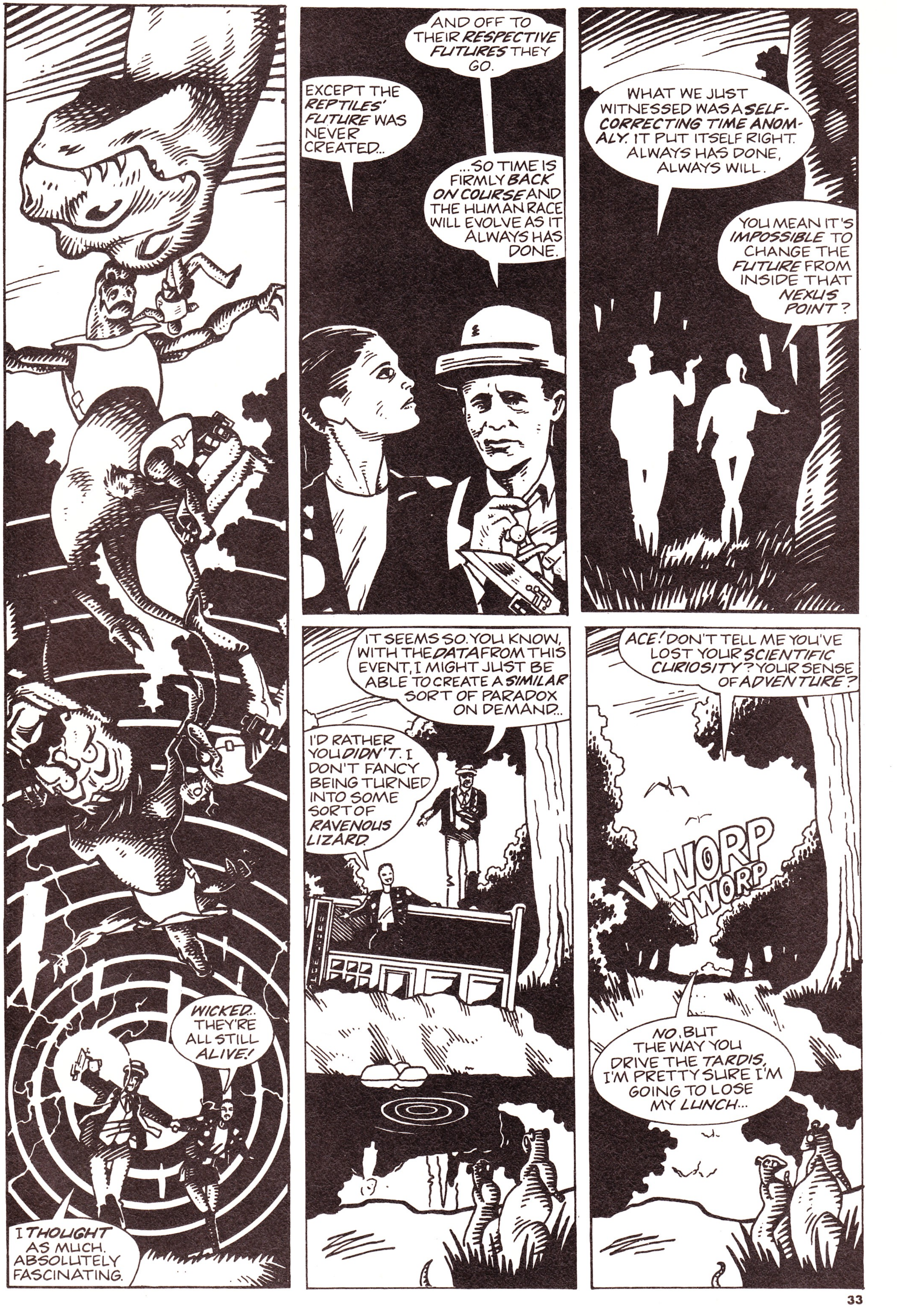

HEY, **GOT** 'IM - **FIRST SHOT!** ANYONE FOR A DINOBURGER?
SCH-TOOM!
REEK!
STOP THAT THIS INSTANT!
WHOA! TANNER, WE GOT COMPANY!
COMPANY?!
I'M NOT SURE WHAT'S HAPPENING HERE, GENTLEMEN, BUT YOU MUST NOT KILL ANY MORE ANIMALS. DON'T YOU REALISE YOU COULD EASILY DESTROY YOUR OWN ANCESTORS?
DON'T BE RIDICULOUS, MAN! **NOTHING** WE DO CAN CHANGE THE TIME LINE.
THE **TECHNOS** HAVE IT ALL WORKED OUT. RIGHT MELOWSKY?
ER, RIGHT. SIMPLY BY **COMING** TO THE PAST, WE BECOME **PART** OF THE PAST. IT'S QUITE LOGICAL.
DON'T BE SO SURE.
WHAT DO **YOU** KNOW ABOUT IT, SKUD FACE?
I'VE HAD FIRST HAND **EXPERIENCE**, DOG BREATH!
SHUT YOUR MOUTH!
WAP
OOF!
SPLAT


NO TIME TO WASTE WITH THESE SKAG ENDS. LET'S FIND SOME REALLY **BIG** GAME.
YEAH-LIKE A TYRANNOSAUR...
I'M ALRIGHT. HADN'T WE BETTER **STOP** THEM?
I'M NOT SURE WE SHOULD, YET. BUT SLOWING THEM DOWN A LITTLE WOULDN'T HURT, WHILE I DO A LITTLE RESEARCH IN THE TARDIS. DO YOU MIND..?
MIND? IT WILL BE A **PLEASURE.**
AFTER NIGHTFALL...
WHAT A WIPED-OUT DAY!
SOMETHING SPOOKED THE GAME. AND I'VE GOT A GOOD IDEA **WHO...**
COME ON-YOU DON'T **REALLY** THINK THOSE TWO WE SAW EARLIER WERE **HUNT SABOTEURS**? FOR AN EX-WARHEAD, YOU'RE JUST A **BAD SHOT**, THAT'S ALL.
WHERE WOULD A COUPLE OF GREENIES GET THE MONEY FOR A TRIP AS **FAR BACK** AS OURS, ANYWAY?
WELL, A.E.G.I.S. DOESN'T HAVE EXCLUSIVE **RIGHTS** TO **TIME TRAVEL...**
TOOK ME **THREE YEARS** TO SAVE FOR THIS TRIP. NO-ONE'S GOING TO **SPOIL** IT.
HEY! WHAT THE-
LET GO!
WELL, SCAN **THIS!**


YOU'LL BE SORRY...
SPARE ME. IS YOUR *FRIEND* OUT THERE TOO?
THE *DOCTOR?* NO.
NO? WELL, YOU WON'T OBJECT TO A LITTLE *FIRING PRACTICE* THEN, WILL YOU?
BLAM!
BLAM!
GO AHEAD, YOUNG MAN - JUST DON'T HIT *ME*.
EEP
DOCTOR - *STOP* THEM!
STAY BACK, ACE... ALL OF THIS IS VERY *NECESSARY!*
PLEASE DON'T LET ME STOP YOU...
YOU'D BETTER *NOT*, DOCTOR... I DIDN'T COME TO HUNT *HUMANS* BUT I *COULD* MAKE AN *EXCEPTION*...
YOU KNOW WHAT *THIS* IS? ONE OF THE FIRST *TRUE MAMMALS* - A SOUVENIR FROM THE *CRETACEOUS!*
A NICE *LOW POWER* BLAST... DON'T WANT TO DAMAGE THE *PELT!*
EEP EEP
NO!
EEEP*
ZAP
ZZREEK


SSSSS... THE *CRETACEOUS!* WE MADE IT!
OF COURSE.
LOOK'S LIKE OUR *LUCK'S IN*, TOO, GIRLS. WE'VE FOUND US SOME *APES!*
BLAM!
URG!
HEY! GOT 'IM *FIRST SHOT!* ANYONE FOR AN APEBURGER?
this can't be happening
YAARG!
TEAR
SPURT
RIP
beep!
WE'VE GOT TO *HELP* THEM, DOCTOR!
NO WE *HAVEN'T*. IF WE *INTERFERE* WE MIGHT PREVENT *TIME* FROM TAKING ITS *PROPER COURSE*...


THIS ISN'T A SCIENCE EXPERIMENT, DOCTOR! THOSE THINGS ARE KILLING EVERYONE- WHATEVER THEY ARE...
THEY'RE FROM THE FUTURE. SMYTHE WAS JUST ABOUT TO OBLITERATE THE HUMAN RACE AND THE PAST HE CREATED HAS SIMPLY CAUGHT UP WITH HIM.
EXCEPT HE WON'T GET THE OPPORTUNITY TO CREATE IT...
URK!
WHAT DO YOU MEAN- 'WON'T'?
I'M AFRAID WE HAVE TO LET THIS LITTLE TIME GLITCH UNRAVEL ITSELF...
Beeeep Beep
"PAINFUL AS THAT MIGHT BE!"
OOF
THUMP!
YOU'RE WRONG DOCTOR. I'M GOING TO HELP...
NO, ACE! TIME IS ABOUT TO CORRECT ITSELF. WE MUSTN'T GET INVOLVED ANY FURTHER OR WE'LL BE CAUGHT UP IN THE NEXUS OURSELVES!
SAY BYE BYE, SOFT SKIN...
SHE'S GOING TO KILL HIM!
BLAM!
IS... IS HE DEAD?
NO... I DON'T THINK SO!
VZOW


WICKED.. THEY'RE ALL STILL *ALIVE!*
I *THOUGHT* AS MUCH. ABSOLUTELY FASCINATING.
AND OFF TO THEIR *RESPECTIVE FUTURES* THEY GO.
EXCEPT THE *REPTILES' FUTURE* WAS NEVER CREATED...
...SO TIME IS FIRMLY *BACK ON COURSE* AND THE HUMAN RACE WILL EVOLVE AS IT ALWAYS HAS DONE.
WHAT WE JUST WITNESSED WAS A *SELF-CORRECTING TIME ANOMALY.* IT PUT ITSELF RIGHT. ALWAYS HAS DONE, ALWAYS WILL.
YOU MEAN IT'S *IMPOSSIBLE* TO CHANGE THE *FUTURE* FROM INSIDE THAT *NEXUS POINT*?
IT SEEMS SO. YOU KNOW, WITH THE *DATA* FROM THIS EVENT, I MIGHT JUST BE ABLE TO CREATE A *SIMILAR* SORT OF PARADOX ON DEMAND...
I'D RATHER YOU *DIDN'T*. I DON'T FANCY BEING TURNED INTO SOME SORT OF *RAVENOUS LIZARD*.
ACE! DON'T TELL ME YOU'VE LOST YOUR *SCIENTIFIC CURIOSITY*? YOUR SENSE OF *ADVENTURE*?
VWORP
VWORP
NO, BUT THE WAY YOU DRIVE THE *TARDIS*, I'M PRETTY SURE I'M GOING TO LOSE MY *LUNCH*...

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BBC THWARTS THE DOCTOR'S RETURN?

Well, of all the spiteful things! Apparently, the independent company that was going to take up *Doctor Who* has changed its mind, according to recent newspaper reports, which commented on a plan to return Tom Baker to the role of the Doctor and produce the whole show with a £2.4m budget. The pathetic excuse this time was that *Doctor Who* is not as popular as it once was and people have lost interest. Dream on!

It appears that, after all this time spent hopefully waiting and listening to reassuring comments from the BBC, we have been waiting in vain. The BBC broke their promise as usual and spitefully kept us waiting when they knew all along *Doctor Who* had gone. . .

Greg Hughes,
Ormskirk

I'm sick to death of the way the BBC is treating *Doctor Who*. We're starved of repeats, we've had low budgets, shorter seasons and now, no TV series. . . What do we have to do to prove that there is a demand for the series to continue? Another phone in to keep British Telecom happy? Surely the BBC are losing money through the series' absence!

The only light at the end of the tunnel at present is the videos and *Doctor Who Magazine*. It's now ten years since I started buying it (with **Issue 58**!) and I now have the entire collection. I only hope everyone at **Marvel** will support fans and help keep up the pressure on the BBC! Please keep up the good work and long live the *Doctor Who* legend!

Brian Mattocks,
Wigan,
Lancs.

The feelings above are reflected by the vast majority of fans writing to DWM as we continue the 'waiting game'!

COMIC STRIP COMMENT

Thanks for producing a (more or less) consistently good magazine, especially in the light of the show's overlong absence from our screens. The future of *Doctor Who* is just one of a thousand topics that I have opinions on, but as previous readers' letters seem to have covered the subjects pretty well, I'll turn my attention to the comic strip.

Of course, at the moment, any form of "New Adventures" are welcome, but I can't say I'm ecstatic at the way they've been handled so far. I've just read *The Good Soldier: 3* and I'm eagerly awaiting the next part for all the wrong reasons! Is there really any point to all this? Do we really need another 'Early Cybermen' story? My answer to the last question would be yes, if only this story was of the calibre of *The World Shapers* which, given Andrew Cartmel's previous story (*Fellow Travellers*) is all the more surprising. He has obviously tried to capture a lot of the atmosphere of said story, but it seems 'rushed' without actually going anywhere. The other failing seems to be the artwork. Don't get me wrong, I like Mike Collins' and Steve Pini's work, but it's more suited to 'comic' stories like *Party Animals* rather than those relying on tension. John Ridgway would have been a good choice.

The same goes for *The Mark of Mandragora* which, although a generally excellent tale, was let down by some of Lee Sullivan's panel layouts. Otherwise he's proved to be a very capable *Who* artist and his competent visualisation of Troughton's Doctor has me thirsting for more. Any chance. . .?

Looking back, this reads like an overly critical letter when, at the end of the day, I'm very grateful to you for 'keeping the flame alive'. Whilst I'm still in this frame of mind though, how about a few more pages for the comic strip? (I won't let you forget the drop from eight to seven pages!). Ideally, I'd like to see a ten page comic strip, or perhaps two five page stories, one continuing the Doctor's adventures, the other unearthing 'untold' exploits from past eras. Personally, if this was at the expense of *Into the Vortex*, I wouldn't shed any tears. . .

Kieron Mullens,
Bristol

Am I the only who who thinks that Andrew Cartmel's comic strips are remarkably like the TV stories he edited? First *Fellow Travellers* plundered shamelessly from *Ghost Light*. (A spooky house revealed to be the Doctor's home – apparently the original premise for Platt's story – a nursery, animal skeletons and stuffed birds.) Even Ace's wielding of the hockey stick had echoes of the *Remembrance* baseball hat scenes. Now, though, we have *The Good Soldier* and Cartmel has borrowed the human computer idea from *Remembrance* – a part human, part mechanical war strategist. I know you can't keep a good idea down but this is ridiculous!

I also agree entirely with Gary Russell about Andrew Skilleter. Only the *Timewyrm: Exodus* art has been of note – an attractive cover for an attractive novel – and the *Timewyrm: Apocalypse* piece is simply awful! The style is completely unlike that of the first two novels' covers. It's colourful but slapdash, and Ace looks nothing like Sophie Aldred.

Malcolm Stewart,
Cambridge ▶

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◀ *Plenty of comic strip comment recently, including requests to make it longer with more panels (Sam Wilson, Basingstoke, who should know that Matrix Data Bank has* not *been canned and will return soon). We've also had continued calls for representations of older strip from Polystyle's* Countdown *and* The Daleks *from* TV21. *The latter, run from the very first story, begins next issue.*

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ADDITIONAL INPUT

Issue 177, Off the Shelf: Katarina of course did *not* die in *The Reign of Terror* as printed. The original copy read "I'd rather have seen clips from other incomplete stories such as short-lived companion Katarina's complete death sequence from *The Daleks' Master Plan* or an episode from *The Reign of Terror*. . ." In the same column, we also referred to the Time Lords' deadline, which should of course have read decline. The Krotons responsible for this error have all been destroyed. Talking of Krotons, our thanks to N. Herwin of Norwich, who sent us a copy of the DWAS Newsletter dated October 1981. Included in the Editorial is this gem: "I for one love *The Krotons*. . ." Who was the editor of that fan publication then, I wonder? In *The Space Pirates*, Zoe shouts as Milo Clancy, not Craven, as stated. **Issue 177 Who's Who** – Deborah Watling: Her last story is of course, strictly speaking *The Wheel in Space*, for which she is credited.

Issue 177, Who's America: The first batch of Pertwee stories (*Doctor Who and the Silurians* to *The Time Monster*) was marketed in 1972. The first Tom Baker package (98 episodes distributed through Time-Life) marketing started Spring 1978. There was a photocall outside the American Embassy in February 1978.

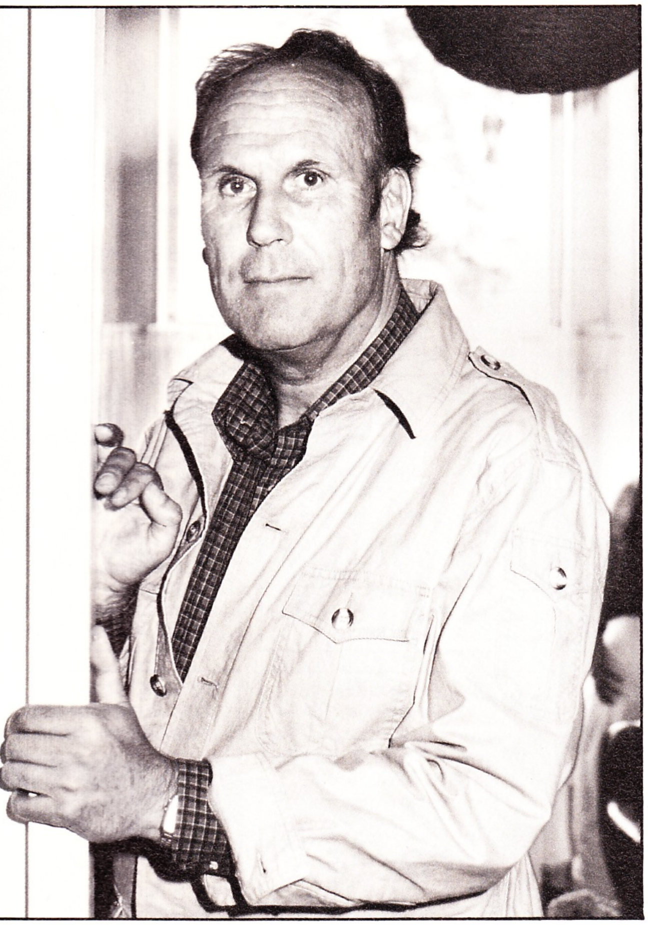
Issue 177, *The Visitation:* Part One repeat started at 6.25pm not 5.25pm.

Issue 177, David Collings: Oops, no captions! Collings to the far left of the frame in the *Robots of Death* photograph.

Due to pressure of space, some letters have been held over. You on Who returns to its regular format next issue.

NEXT ISSUE: Fifty-two pages, a free poster of Patrick Troughton, ***The Power of the Daleks*** archived, studying the years of the Second Doctor, director **Christopher Barry** sheds new light on the editing of *The Brain of Morbius* on its first video release, new fiction, the start of a six-part comic strip by Andrew Cartmel and Richard Piers Rayner, and Tom Baker continues his recollections of *Doctor Who*. There's even more that won't fit into this small space – so watch out for **DWM Issue 180**, on sale 31st October! Until then . . .

GERRY DAVIS: A tribute



Gerry Davis. Photo © Steve Cook.

On August 31st 1991, the world saw the loss of another highly creative mind instrumental in the development of *Doctor Who* during the Sixties, as well as a very talented writer and editor. Barely a week after the death of his *Doctor Who* producer Innes Lloyd, Gerry Davis finally lost his battle against an inoperable stomach cancer. He died in California aged sixty-four, his final wish being that his cremated ashes should be returned to England and scattered in the Thames.

Always keen on science-fiction as a youth, one of Gerry's earliest jobs was as a newspaper reporter in Hastings, prior to a four-year stint in the merchant navy during which he dabbled in acting. Leaving the British Isles for Canada, by the age of twenty-one he was a store manager inside the arctic circle, and began to write for Canadian radio. Gerry's scripts soon took him to the National Film Board of Canada, working for Sydney Newman, whom he then followed to CBS to cut his teeth on television scripting.

When his first wife was diagnosed as having leukaemia, Gerry returned with her to let her live the rest of her life in her native northern England. Settling in Manchester in November 1960, he sought employment at the local ITV company of Granada, and worked on the creation of *Coronation Street*. After the loss of his wife, Gerry travelled to Italy for eighteen months to study opera and work as a cinema translator, before returning to his native country.

Now set up as a freelance writer, Gerry produced a course on TV scriptwriting which found its way to Donald Wilson, Head of Serials at the BBC. In 1965, Wilson offered him a job as story editor on *199 Park Lane* working for Morris Barry, just as the BBC's new soap opera was collapsing. From that, Gerry became editor on Brian Hayles' football soap *United!* at Birmingham, but with no love of football asked to be transferred, to work in London where his second wife was expecting their first child. The series he moved to in January 1966 was *Doctor Who*, working for outgoing producer John Wiles.

Gerry took over as story editor on the series from Donald Tosh with the episode *Bell of Doom*, which concluded *The Massacre of Saint Bartholomew's Eve*. Although he had watched and enjoyed the show, he decided to cover a board in his office with synopses and photographs of the stories to date, so that repetition of concepts could be avoided. An example of this was when the Macra were turned into giant crabs, the idea of giant insects having been used in *The Web Planet*.

Gerry's first full serial was *The Ark*, whereafter he found himself rewriting Brian Hayle's scripts for *The Celestial Toymaker* quite extensively, these having already been worked on to a great extent by Tosh. The result was an off-beat and surreal nursery nightmare, quite at contrast to the comedy western offered up next in *The Gunfighters* or the morality tale of *The Savages*.

It was Gerry Davis who tried to put the science back into *Doctor Who* by approaching figures such as Patrick Moore, Alex Comfort and Eric Laithwaite to act as scientific advisers on the show. This search brought him into contact with Christopher Magnus Howard 'Kit' Pedler, a medical doctor and head of research at London University who was also an avid SF devotee. Taking present day scientific developments and extrapolating these, Kit and Gerry developed the threat of all-powerful computers into *The War Machines*, and then, following Hayles' historical adventures *The Smugglers*, unveiled Pedler's nightmarish visions of spare-part surgery run riot: the Cybermen.

With Kit still new to writing, Gerry took on many of the scripting chores for *The Tenth Planet*, and then found himself helping to shape Patrick Troughton's interpretation of the Doctor in *The Power of the Daleks*. More writing followed, when Elwyn Jones was forced to leave work on *The Highlanders* to Gerry, and Kit Pedler's illness also caused him to take over much of the writing on *The Moonbase*, with the underwater meglomaniac serial *The Underwater Menace* falling between the two.

Also overseeing *The Macra Terror* and *The Faceless Ones*, Gerry was offered the post of producer on the show by Innes Lloyd. This he declined in order to stay as an editor and writer, and Peter Bryant was keen to take over *The Highlanders* in 1984. In 1986 he also collaborated on an adaptation of *Doctor Who – The Celestial Toymaker* with Alison Bingeman.

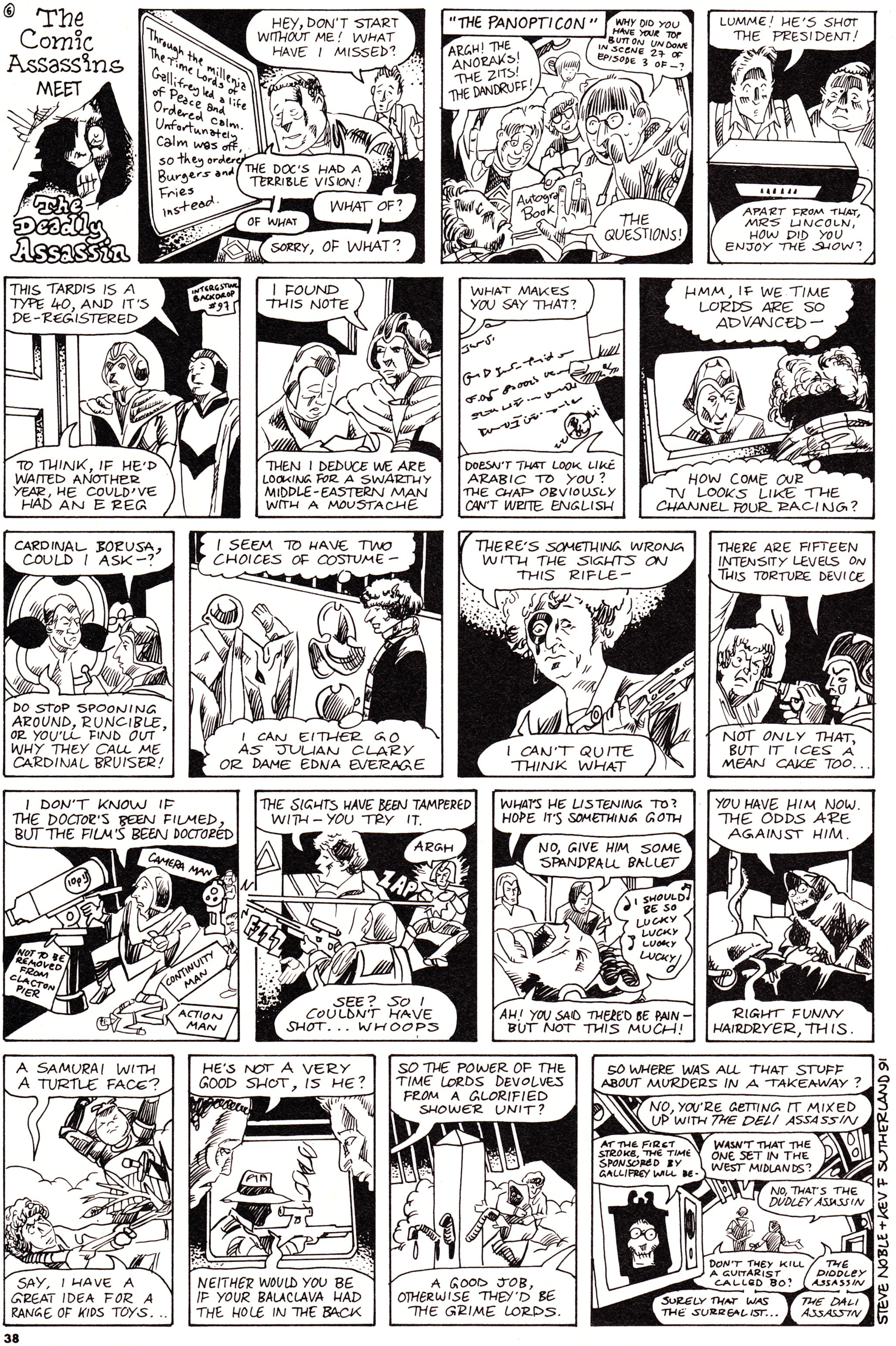
From the mid-Seventies, Gerry spent an increasing amount of his time in America working on movies such as *The Final Countdown* and television series such as *Vegas* with Robert Urich, *The Bionic Woman* with Lindsay Wagner and *Captain Power and the Soldiers of the Future* with Tim Dunigan. His final brush with writing *Doctor Who* came with an abortive attempt to interest Eric Saward in the storyline of *Genesis of the Cyberman* in the early Eighties, although this saw print in the volume *Doctor Who – Cybermen* by David Banks. Most recently, he and Terry Nation formed a joint venture to try and win the BBC's contract to produce *Doctor Who* and restore the show to its former glory. To this date, the allocation of the new independent producers has still to be announced.

Gerry Davis is the latest to join the now silent ranks of Sixties television luminaries such as Innes Lloyd, Kit Pedler, David Whitaker, Dennis Spooner, Elwyn Jones, Brian Hayles, Hugh David, Geoffrey Orme and Malcolm Hulke. And like all these great names, both he and his work will be sadly missed, but fondly remembered.

Andrew Pixley

⑥

The Comic Assassins MEET The Deadly Assassin


Through the millenia The Time Lords of Gallifrey led a life of Peace and Ordered Calm. Unfortunately Calm was off, so they ordered Burgers and Fries instead.
HEY, DON'T START WITHOUT ME! WHAT HAVE I MISSED?
THE DOC'S HAD A TERRIBLE VISION!
WHAT OF?
OF WHAT
SORRY, OF WHAT?
"THE PANOPTICON"
WHY DID YOU HAVE YOUR TOP BUTTON UNDONE IN SCENE 27 OF EPISODE 3 OF—?
ARGH! THE ANORAKS! THE ZITS! THE DANDRUFF!
Autograph Book
THE QUESTIONS!
LUMME! HE'S SHOT THE PRESIDENT!
APART FROM THAT, MRS LINCOLN, HOW DID YOU ENJOY THE SHOW?
THIS TARDIS IS A TYPE 40, AND IT'S DE-REGISTERED
INTERGSTIAR BACKDROP #97
TO THINK, IF HE'D WAITED ANOTHER YEAR, HE COULD'VE HAD AN E REG
I FOUND THIS NOTE
THEN I DEDUCE WE ARE LOOKING FOR A SWARTHY MIDDLE-EASTERN MAN WITH A MOUSTACHE
WHAT MAKES YOU SAY THAT?
DOESN'T THAT LOOK LIKE ARABIC TO YOU? THE CHAP OBVIOUSLY CAN'T WRITE ENGLISH
HMM, IF WE TIME LORDS ARE SO ADVANCED—
HOW COME OUR TV LOOKS LIKE THE CHANNEL FOUR RACING?
CARDINAL BORUSA, COULD I ASK—?
DO STOP SPOONING AROUND, RUNCIBLE, OR YOU'LL FIND OUT WHY THEY CALL ME CARDINAL BRUISER!
I SEEM TO HAVE TWO CHOICES OF COSTUME—
I CAN EITHER GO AS JULIAN CLARY OR DAME EDNA EVERAGE
THERE'S SOMETHING WRONG WITH THE SIGHTS ON THIS RIFLE—
I CAN'T QUITE THINK WHAT
THERE ARE FIFTEEN INTENSITY LEVELS ON THIS TORTURE DEVICE
NOT ONLY THAT, BUT IT ICES A MEAN CAKE TOO...
I DON'T KNOW IF THE DOCTOR'S BEEN FILMED, BUT THE FILM'S BEEN DOCTORED
CAMERA MAN
10p
NOT TO BE REMOVED FROM CLACTON PIER
CONTINUITY MAN
ACTION MAN
THE SIGHTS HAVE BEEN TAMPERED WITH—YOU TRY IT.
ARGH
ZAP
SEE? SO I COULDN'T HAVE SHOT... WHOOPS
WHAT'S HE LISTENING TO? HOPE IT'S SOMETHING GOTH
NO, GIVE HIM SOME SPANDRALL BALLET
I SHOULD BE SO LUCKY LUCKY LUCKY LUCKY
AH! YOU SAID THERE'D BE PAIN—BUT NOT THIS MUCH!
YOU HAVE HIM NOW. THE ODDS ARE AGAINST HIM.
RIGHT FUNNY HAIRDRYER, THIS.
A SAMURAI WITH A TURTLE FACE?
SAY, I HAVE A GREAT IDEA FOR A RANGE OF KIDS TOYS...
HE'S NOT A VERY GOOD SHOT, IS HE?
NEITHER WOULD YOU BE IF YOUR BALACLAVA HAD THE HOLE IN THE BACK
SO THE POWER OF THE TIME LORDS DEVOLVES FROM A GLORIFIED SHOWER UNIT?
A GOOD JOB, OTHERWISE THEY'D BE THE GRIME LORDS.
SO WHERE WAS ALL THAT STUFF ABOUT MURDERS IN A TAKEAWAY?
NO, YOU'RE GETTING IT MIXED UP WITH THE DELI ASSASSIN
AT THE FIRST STROKE, THE TIME SPONSORED BY GALLIFREY WILL BE-
WASN'T THAT THE ONE SET IN THE WEST MIDLANDS?
NO, THAT'S THE DUDLEY ASSASSIN
DON'T THEY KILL A GUITARIST CALLED BO?
THE DIDDLEY ASSASSIN
SURELY THAT WAS THE SURREALIST...
THE DALI ASSASSIN

STEVE NOBLE + KEV F SUTHERLAND 91

TARDIS FILLERS

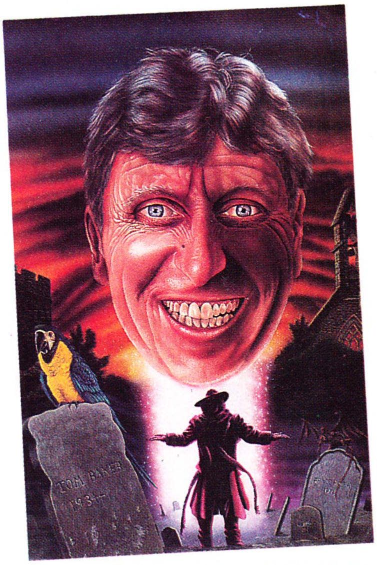
David Howe makes his annual rummage through the shops and brings you the best and the worst of the merchandise on offer during 1991 - and also looks forward to 1992 . . .

It's a funny old world. The BBC steadfastly refuses to give us any straight answer on their future plans for *Doctor Who*. They don't show any repeats (the last full story they repeated was *The Five Doctors* in 1984!) and yet they release videos of the series at a fast rate of knots and every one makes its way into the National Video Top Ten. 1991 has seen more press interest about the programme than at any time since the hiatus in 1985, concentrating on the programme's past and future, with the *Doctor Who* film still bubbling away in the background, and bids from independent production companies to bring the good Doctor back to our screens. The exhibition at the Museum of the Moving Image, created at a cost of £40,000, is the biggest ever of props, costumes and merchandise and the BBC has made even more money selling off a selection of unique and distinctive costumes to the public. Altogether, not bad for 'an unpopular programme that has had its day', as claimed! Is it only me, or does all this sound a little strange?

VIDEOS

Despite the lack of any *Doctor Who* actually being transmitted (aside of course from the screening of the Pilot Episode in August) through the sterling efforts of BBC Video we have the equivalent of an episode a week being released over the year. Since this time last year we have been treated to eight full story releases. These include the extended *The Curse of Fenric*, which I feel is a better story on video as the replaced scenes add to the atmosphere and help the viewer to understand what is happening. Full marks for that one. As for the other stories the selection has been good but nothetheless a shame there has been no further Hartnell release and that with *The Krotons* we reach the end of the complete stories from the Troughton years. Still, there is hope that more incomplete stories will see the light of day, as *The Hartnell* and *Troughton Years* tapes seem to have been a success, and more tapes in this range are to follow.

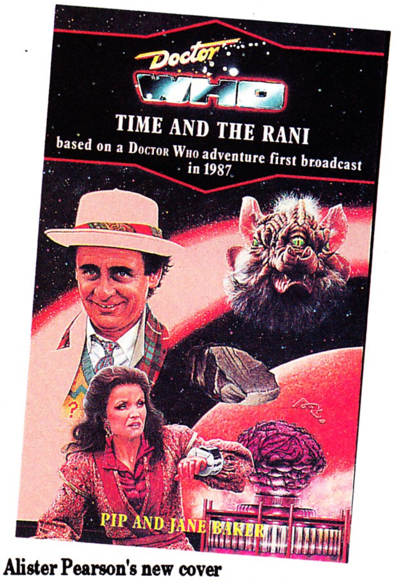
On other video fronts, Reeltime Pictures continued their range of interview tapes with just one release - and that one was well worth waiting for. *Just Who On Earth Is Tom Baker?* is a look at the actor by the actor. Directed by Baker's wife, Sue Jerrard, the tape is a mesmerising and absorbing snapshot of Tom, his life, his views and his captivating sense of humour. Well worth picking up. Reeltime also brought us five volumes of *The Panopticon Tapes*, using material recorded over the years at the annual *Doctor Who* Appreciation Society convention. A bold effort, but perhaps a little specialised for the casual viewer. You really have to attend a convention in order to experience it, but I suppose these tapes give a taste of what to expect and what you have missed out on over the years!



Colin Howard's art for the Reeltime Pictures Tom Baker release.

BOOKS

The other merchandise boom area! Under the assured and confident editorship of Peter Darvill-Evans, the *Doctor Who* range has come of age with the *New Adventures*, combining the talents of John *The Chase, The Daleks' Master Plan* Peel, Terrance *Too Numerous To Mention* Dicks, Nigel *The Time Meddler, The Edge of Destruction* Robinson and Paul Cornell with his debut novel to bring us a four book tale of death and destruction across Space and Time. The Timewyrm books are all very enjoyable and well written and I wish the series a long life.


Doctor Who
TIME AND THE RANI
based on a Doctor Who adventure first broadcast in 1987
PIP AND JANE BAKER

Alister Pearson's new cover for the infamous *Time and the Rani*.

The last novelisations for the foreseeable future were also published - *Battlefield* adapted by Marc Platt and *The Pescatons* by Victor Pemberton. The two books per month reprint schedule is also being maintained, which keeps Alister Pearson busy – having just completed *Arc of Infinity* and *Mawdryn Undead*, he's now drawn no less than sixty Target *Doctor Who* covers! *Time Lord* is a rather hefty 'C' format paperback, taking the reader through various types of role playing game, from the 'If you do this, turn to page . . .' type to the fully fledged 'Dungeons and Dragons' variety. Co-authored by Ian Marsh and Peter Darvill-Evans this is one for gamers and **DWM** will be running an all-new adventure module associated with the book in **Issue 182**.

Finally, we have the return of the annual 'big hardback', kicking off with John Peel's *The Gallifrey Chronicles*. This hefty tome covers the whole history of the Doctor's own race, taking in the facts as we know them, embellished and embroidered with Peel's own assumptions and opinions. We are also privy to Rassilon's secret diary as he charts the development of time travel and the machinations of senior Gallifreyans (soon to be Time-Lords).

Marvel Comics released its first *Doctor Who Year Book* which admirably filled the gap left by World Distributors when they stopped doing the *Doctor Who Annual*. A second is in production for publication in July 1992 and will follow a

▶

similar format to the first. New Adventures writer Paul Cornell has written the comic strip, which will be drawn by the ever-popular Lee Sullivan.

Casualties of the year are Titan Books' *Doctor Who Scripts* which, although editor John McElroy claims have not been cancelled, have not progressed either. Stuck at the letter S (hardback) and the letter K (paperback), Piccadilly Press/Knight Books have also dropped the *Doctor Who Encyclopedia*; Knight Books cancelled further paperback printings of the tome due to poor sales across their range and Piccadilly are apparently unwilling to progress with the hardbacks unless a paperback sale can be made.

SOUNDS

Silver Fist's domination of the 1990 tape releases has completely dried up and the only audio tape of any note was *Corridors of Eternity*, featuring the work of Paddy Kingsland from *Castrovalva* and *Mawdryn Undead*. Unfortunately, this has not been widely distributed and following numerous readers' complaints, we cannot recommend trying to obtain it by mail order.

Silva Screen have released an excellent range of CDs which are now available through good record shops.

BITS AND BOBS

Very little else has been released this year. Dapol brought us the Dalek army, consisting of seven Daleks and Davros, an abysmal Tom Baker (without a scarf – I couldn't believe it!) and the re-issue of the Louis Marx Dalek. This was an excellent idea but the colour schemes used are awful. There has been no publicity regarding any future releases but it's clear that like other toy manufacturers, the current state of the economy, coupled with the unknown future of the show, has not helped plans to further develop the range.

The four T-shirts released in connection with the MOMI Exhibition are very good indeed; retailing at £9.99 each, the designs are imaginative and eye catching. My personal favourite is the 'Diddly-dum diddly-dum' theme tune one! Also from MOMI we have a re-issue of the dreadful Dalek hat (first seen in 1985: mine fell apart about a year later), four posters originally produced to advertise the exhibition but on sale due to public demand, and a badge.

For the specialist collector we had the Bonham's auction catalogue, released in May, which contained many black and white BBC photographs from the series.

COMING SOON . . .

Perhaps the most exciting item in the pipeline is a *Doctor Who* chess set. This is being produced exclusively by the Danbury Mint and should be available towards the end of this year. The set ranges the 'good guys' against the 'bad guys' and the line–up is as follows: *Good* – The Doctor (King), Leela (Queen), The Brigadier and Kamelion (Bishops), TARDIS x 2 (Rooks), Jamie and Adric (Knights), Pawns are K9s. *Bad* – The Master (King), The Rani (Queen), Draconian and Cybermen (Bishops), Sontarans (Rooks) Sea Devil and Terileptil (Knights). Pawns are Daleks. Each piece is crafted from fine pewter and the two Kings are approximately 80mm tall including their bases.

The set will eventually be available with the Doctor in all seven of his incarnations but the range kicks off with the familiar figure of the Fourth Doctor. There are twenty-two different pieces in the set and a total of thirty-eight altogether, which will be available by subscription only. The pieces will be issued in twos every two months and a special board is also being produced, which is available to subscribers at no extra cost. Having seen some of the pieces and the working sketches for the others, this chess set is certain to become a collector's item.

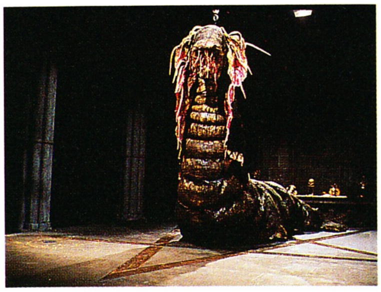


Image of the Fendahl: on video next year?

Other items to watch out for in 1992 are more videos, including The Pertwee Years as well as these following **provisional** full story releases: *Logopolis*, *Castrovalva*, *Earthshock*, *Image of the Fendahl*, *The Aztecs* and *Attack of the Cybermen*. There are more books on the way, including three more New Adventures, provisionally titled *Time's Crucible* by Marc Platt, *Warhead* by Andrew Cartmel and *Witch Mark* by Andrew Hunt. What isn't provisional is their collective title, *Cat's Cradle*.

FILMCD 087
DOCTOR WHO
SILVA SCREEN
DOCTOR WHO
THE CURSE OF FENRIC
ORIGINAL TELEVISION SOUNDTRACK
MAIDENS POINT
Music composed, arranged and performed by
MARK AYRES

CD COLLECTION

There are three CDs on sale from Silva Screen. The first is a reissue of the *Variations on a Theme* CD originally issued by Metro Music a year or so back. No square unplayable gimmicks here; a nice sleeve and sleeve notes make it look more attractive. The pressing is, I think, superior to the original as well. The second reissue is Mark Ayres' *Myths and Other Legends* LP, now on CD for the first time. This has a few extra tracks and although its *Doctor Who* connection is tenuous, it is a remarkably listenable collection of soundtrack music, mostly from Reeltime's *Myth Makers* series of videos. Although some have been remastered and remixed, a few of the tracks are those that Mark used as audition material in his attempt to get work on *Doctor Who*. Producer John Nathan-Turner was rightly impressed by Mark's material and commissioned him to do *The Greatest Show In The Galaxy*.

Silva Screen's major release is the full score from *The Curse of Fenric*, again by Mark Ayres. Being something of a *Fenric* fan, I looked forward to this enormously and frankly, I wasn't disappointed. It's all there, in great stereo and an excellent non-hissy pressing, a fault predominant in a lot of movie soundtrack CD pressings. The only gripe about this really is (I presume) Silva Screen's insistence on having the *Doctor Who* theme on it. Presumably unable to get the rights to Keff McCulloch's version, Mark whipped up one himself and, I'm afraid to say, it's not a patch on his *Variations* versions. It's just too fast and too high pitched. The bass line and reverb bits are great but at times it sounds like the awful one that almost got used during the mid-Pertwee era and sneaked its way onto Australian prints of *Carnival of Monsters*. But the other thirty-eight tracks are absolutely knockout, excellently conjuring up the images of Haemovores, dying Vicars and mist filled coves.

Hopefully this won't be the last thing that Silva Screen release – perhaps Mark's other scores and then some of Dominic Glynn's or Richard Hartley's oft-forgotten *Mindwarp* score (the only good thing about that story!) - could be considered. Alternatively, how about a dig through the Dudley Simpson archives or a re-release of *Doctor Who: The Music* (both albums) out on CD?

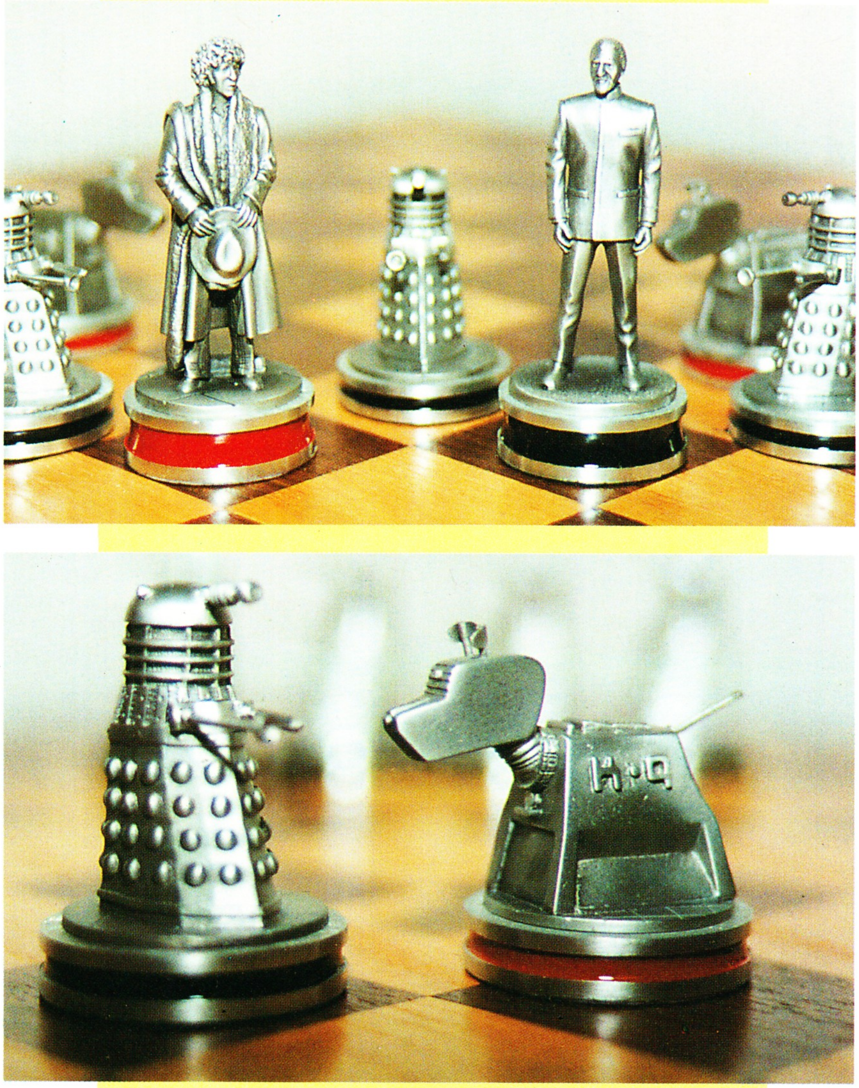
Gary Russell

Also in the pipeline are two hardback titles: *Monsters* by Adrian Rigelsford and Andrew Skilleter and *The Sixties*, written by David Howe, Stephen James Walker and Mark Stammers, who also edit the fanzine, *The Frame*. Another paperback now under contract from the same team is the first in a planned series entitled *The Doctor Who Handbook*, a Doctor-by-Doctor analysis which kicks off with the Fourth Doctor. Jean Marc L'Officier brings us the third and final volume of the revised *Programme Guide*, titled *The Universal Database*, containing an A-Z listing of *Who* items and people. A further large-format book is *The Doctor Who Art of Andrew Skilleter*, the title of which speaks for itself.

Re-issues continue with the following: *Arc of Infinity*, *Mawdryn Undead*, *Earthshock*, *The Awakening*, *Time-Flight*, *The Caves of Androzani*, *The King's Demons* and *Planet of Fire*.

As if the above titles weren't enough, David Howe, together with David Wake, is editing a hardback collection of one hundred short pieces of fiction, poetry and strangeness, each one exactly one hundred words long and published by Beacon Publications. With contributions from both sides of the camera as well as writers from **DWM**, *The New Adventures* and fandom, *Drabble Who?* will be raising money for the Royal Institute for the Blind.

We can also look forward to a re-vamped, still four-weekly **DWM** with more specials planned from Marvel Comics. Overall, the situation regarding *Doctor Who* has never looked so good. All we need now is some good news about the *source* of all this enterprise and entertainment. Are we going to see another series? Who is going to make it? When will it be on our screens again? It's about time the BBC made up their mind!



MBI Inc.'s new *Doctor Who* chess set prototypes: impressive stuff!

US MERCHANDISE

While it's sometimes difficult for US fans to obtain British merchandise, the same is true of UK fans trying to obtain goodies from the States. Here's a look at what's to be found over here (all of which can be obtained from Who-Net Enterprises, 5969 University Ave., Indianapolis, IN, 46219):

The largest single category is T-shirts. Everyone loves to wear these mobile billboards and show the world just *WHO* we love. It's also the easiest way to spot a fellow *WHO* fan. The hottest – and coolest – shirt around is one on which a Police Box actually dematerializes when the ink get hot! Any kind of physical activity (wearer's choice) that raises body temperature causes the TARDIS to disappear. When the shirt cools, it reappears. It's fascinating to watch – just don't wash it in hot water or use an electric dryer!

Other popular shirts are a Seven Doctors silkscreen design and the McCoy "asteroid" logo. This is available in several colour schemes, the most prevalent being magenta and lime. These aren't the "official" logo colours, but they're apropos for '90s America! New designs for other shirts borrow concepts from the series and go off on creative tangents. These include the "Gallifrey Beach and Body Club," the "University of Gallifrey" (also available as a sweatshirt, a bumper sticker and a coffee mug), and "TARDIS Express" ("when it absolutely, positively has to be there yesterday"). Another popular design was withdrawn from the market after a lawsuit was threatened by the rightful copyright holder. This was for a "Hard Rock Cafe; Gallifrey" shirt. The logo was an exact duplicate of the one actually used by the Hard Rock Cafe, and we're told that they were *not* amused to see their property used without permission. Some copies of the shirt did make it onto the market, and various US wholesalers had even begun to take orders for it. This was all quashed, making the shirt a highly prized collector's item.

Another large category of merchandise is that of drinkware, which is ironic since few young adults in America drink coffee, and no one drinks hot tea. Nonetheless, coffee mugs dominate the scene. Tops is the legendary "Disappearing Police Box" mug (the basis for the T-shirt concept), which reacts to hot liquids. Its companion piece is a glass tumbler on which the TARDIS *materializes* when a cold beverage is poured into it. Other drinkware includes a chrome asteroid logo on black, and a similarly silver K-9 on black ceramic.

Always popular Stateside are enamel pins in the shapes of each Doctor, plus K-9, various foes and, of course, the TARDIS. The faces on these mini figures bear absolutely no resemblance to the persons portrayed, but the poses, colours and attire are enough to distinguish them. As you've probably noticed, the TARDIS figures prominently in most *Who* merchandise. No doubt its universal recognition is the reason for this. Other TARDIS items include ceramic banks, a mini torch on a keychain and even an auto sunshade which attaches to the inside of a car windscreen by suction cups and acts as a TARDIS Heat Shield. Ten points for cleverness. Related to this is a pewter replica of The Doctor's TARDIS key attached to a keychain which can double for a necklace if a chain is strung through it.

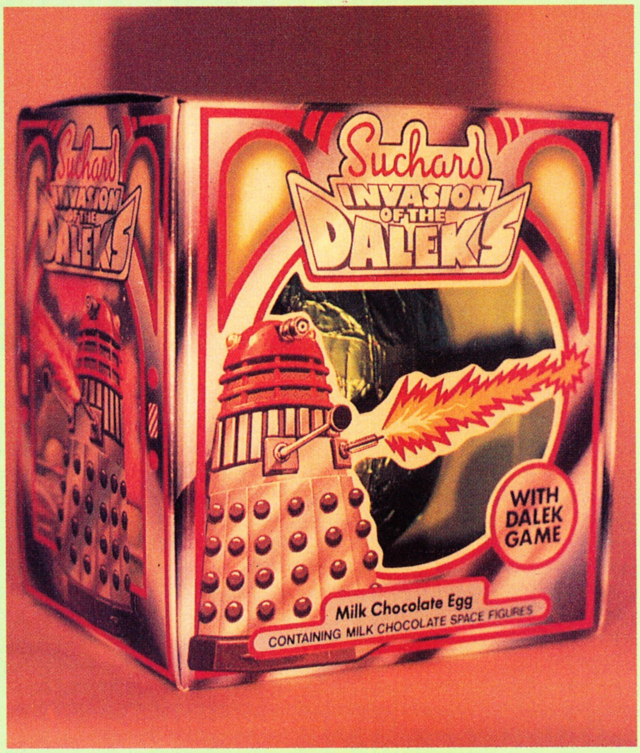
Of course, there are always items which have no relevance to the show but merely have the logo on them; wallets, pens, baseball caps, bumper stickers and more. From a literary standpoint only John Peel's *Official Doctor Who and The Daleks Book* is of US origin during the past two years. Everything else seems to originate in Britain.

The most expensive item for your merchandise collection can also be used to keep track of it. WhoBase Seven is a computer database containing facts and figures on all 159 serials, Doctors, Companions, villains, planets, etc. It enables the user to customise the way entries are retrieved and utilised, and also has the capability to create other databases. This is great for cataloging different types of collections. At this point the program has been developed only for the IBM system, but that may be expanded. Forthcoming datafiles will contain more in-depth DW reference material, plus a *Star Trek:TNG* database. In a way, WB7 lets the collector come full circle: With the large storage capacity and small size of a computer diskette, it truly is bigger on the inside...

Mark Gasper

COLLECTORS' CORNER

Collectors' corner uses the following 'availability scale': ★ Currently available; ★★ Generally available from specialist dealers; ★★★ Rare but occasionally available from specialist dealers; ★★★★ You'll be lucky; ★★★★★ Almost unheard of!



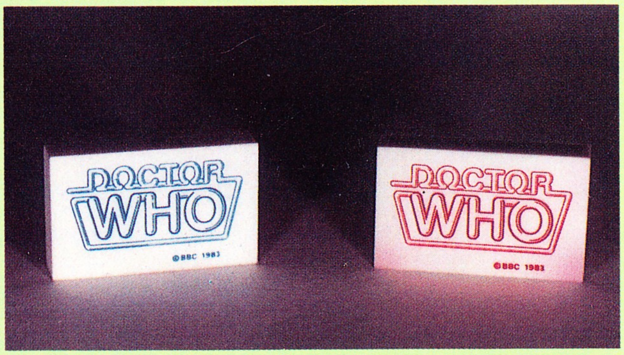
Invasion of the Daleks Easter Egg
Manufacturer: Suchard
Year: 1983
Original Price: £2.45
Availability: ★★★★★

Exactly why Suchard decided to release a Dalek Easter egg in 1983 is a complete mystery. Perhaps they had been undaunted by the furore created by their TARDIS Egg the year before (see **Issue 162**). Perhaps they felt that as there hadn't been a Dalek story on television since 1979, the public would buy in their droves . . . who knows? The fact is that aside from the box, the thing had little to do with Daleks, and the 'Milk Chocolate Space Figures' is punter-speak for 'misshapen chocolate lumps'.

Blood Donor
SAFARI
DOCTOR?
BLOOD DONOR
SAFE 28

***Doctor Who* Scarf**
Manufacturer: Today Promotions
Year: 1976
Original Price: £5.50 (8 foot), £6.50 (10 foot)
Availability: ★★★★★

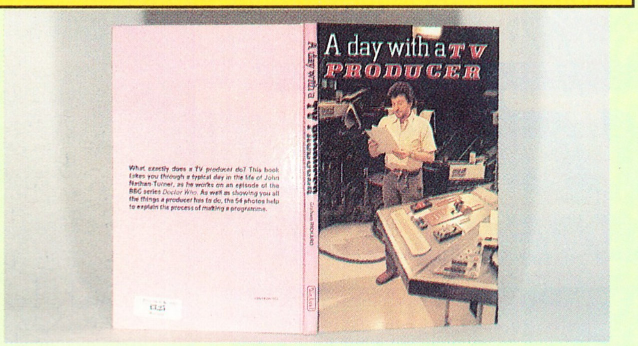
End of term. Traditionally the day that you can wear whatever you like to school. Years before Tom Baker's Doctor was ever conceived, I had got my mum to make me a Doctor costume from assorted bits and pieces. I didn't feel much like dressing up as the old codger, and the Beatle wig and baggy trousers just looked silly, so I adopted a vaguely bohemian look, with my wild shock of curly hair, long, multicoloured scarf and battered felt hat. I believed that this was what the Doctor would look like if he had the choice, rather than having to wear whatever the costume designers gave him. Unfortunately 'Crusher' Budd did not share my enthusiasm and followed me around all day looking for the opportunity to humiliate me. This explains why I found myself sitting in a muddy puddle in the street at 3.00pm on the last day of school. I was helped up by a couple of young chaps who were just passing by. One of them helped me up while the other checked that Budd had done his usual vanishing act. When they went on their way I noticed them talking eagerly together, glancing back from time to time. To this day I'm sure it was, to admire my attire, which – as I had proudly informed them – was that of a future Doctor Who.



***Doctor Who* Erasers**
Manufacturer: A B & Son
Year: 1983
Original Price: unknown
Availability: ★★

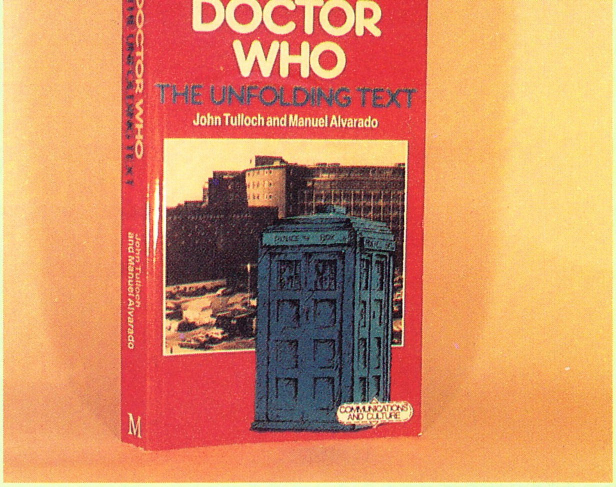
The subject of many schoolboy jokes, the *Doctor Who* eraser had much in common with other erasers made from the same strange type of plastic. They didn't so much remove the pencil from the page as create an indelible smudge. They also completely failed to touch anything harder than a 4B pencil and if it was pen or biro that you were trying to remove then forget it! It is a little known fact that the rubber used to make these items had the same chemical formula as that used by a well-known fast food restaurant for its milk-shakes. What is more, the milk-shake would actually remove more pencil than the eraser if rubbed into the page. Not a lot of people know that!

'Doctor?' by Blood Donor
Manufacturer: Safari Records (SAFE29)
Year: 1980
Original Price: £1.20 approx.
Availability: ★★★★
The world's first environmental *Doctor Who* record: the lyrics speak for themselves: I had / a strange dream. / Who knows / what it means. / I walked / on moonbeams / with Doctor Who. / Everyone / was fighting. / Thunder / and lightning. / It was / so exciting / with Doctor Who. / Planet Earth / was crimson. / Oceans / were running dry. / Our days / were numbered / 'till Doctor Who / heard our cry. / Suddenly / his time machine / dropped down / from the sky. / With his woollen scarf / and canine friends. / It's Doctor Who, / it's Doctor Who, / it's Doctor Who. / He took one look / around him. / He said / 'This is no joke. / I'll neutralise / their weapons / before the world goes up in smoke.' Quite!



What exactly does a TV producer do? This book takes you through a typical day in the life of John Nathan-Turner, as he works on an episode of the BBC series *Doctor Who*. As well as showing you all the things a producer has to do, the 54 photos help to explain the process of making a programme.

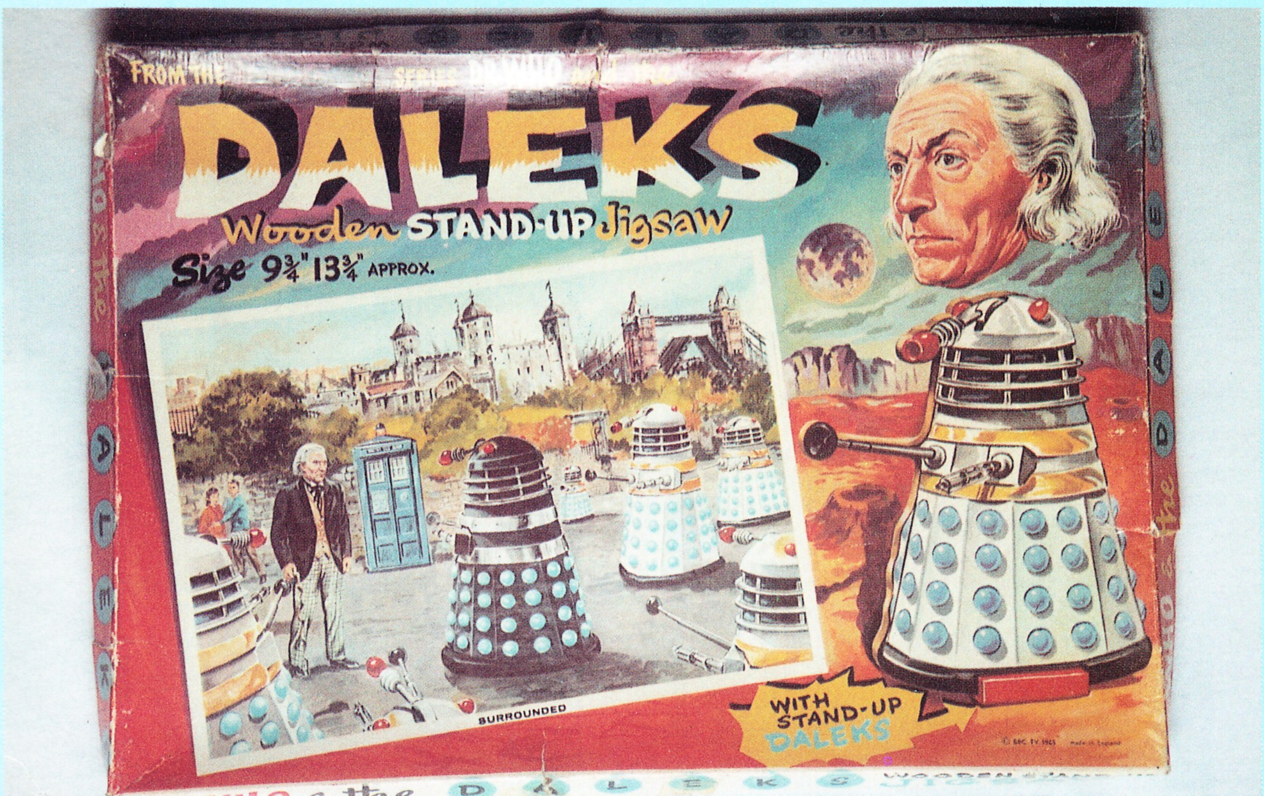
A Day with a TV Producer
Publisher: Wayland Books
Year: 1980
Original Price: £3.25 h/b
Availability: ★★★
The Janet and John (or in this case just John) equivalent of the *Doctor Who* world. See John get up in the morning. See John walk his dog. See John arrive at the Television Studios. See John play with his *Doctor Who* toys . . . and so on. What is most interesting is that if John Nathan-Turner really did all those things every day, then he either had a time machine of his own, or he only spent about thirty seconds doing each – the travelling would be phenomenal and he would have given the job of producer up after one week! Despite this, it was an entertaining (and cheap!) little tome which contained some very nice production photographs.



***Doctor Who* The Unfolding Text**
Publisher: Macmillan Books
Year: 1983
Original Price: £20.00 h/b £6.95 p/b
Availability: ★★★
There is a phrase that aptly sums up this book: a load of pretentious twaddle! Anyone that can write a whole academical textbook (as, indeed, this is) that regards *Doctor Who* as some deep and meaningful metaphor for life and the meaning of existence is in serious need of some therapy. Words we never knew existed: 'paradigm', 'hermeneutic', 'positivistic', 'bricolage', 'pedagogic'. And what is the basis of *Doctor Who*?: '. . . the 'dual-focus structure' of *Doctor Who*'s narrative depends on the operation within science fiction of discursive practices other than empirical materialism.' I rest my case.

Daleks Wooden Stand-Up Jigsaw
Manufacturer: Thomas Hope and Sankey Hudson
Year: 1965
Original Price: 5/11d (nearly 30 pence)
Availability: ★★★★★
As jigsaws go, this was pretty good. The box artwork was very attractive, and it also featured William Hartnell – something of a peculiarity for a Dalek Product. The major problem was the price – quite a lot for a jigsaw that consisted of about 20 pieces! One of the major selling points was that some of the pieces could be stood up. What they *didn't* mention was that they didn't stay standing up, and that the cutting of some of the pieces was so rough that, for example, half of the Doctor's hair was left behind when he stood to face off the Daleks.

David Howe



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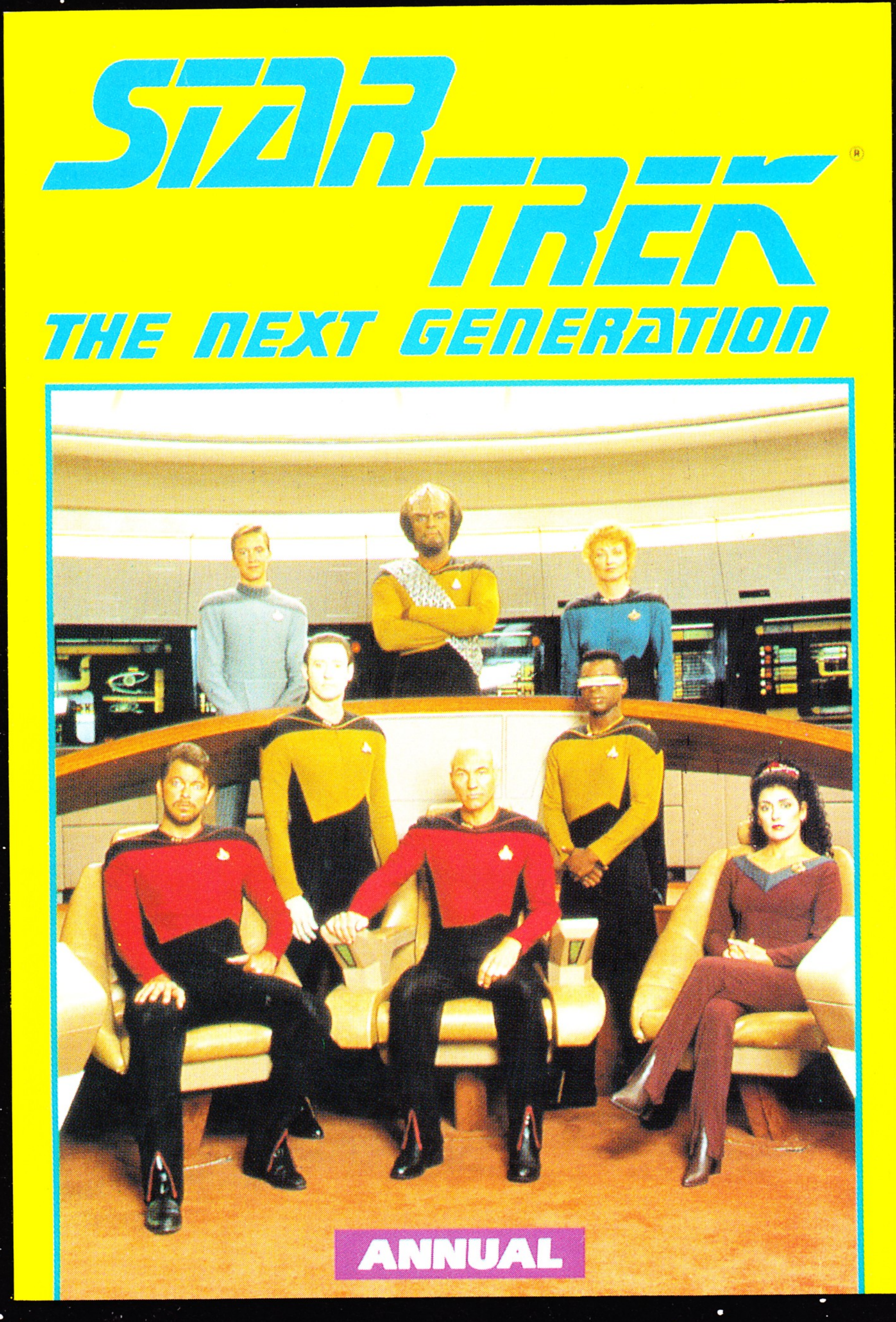
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THE 1992 ST:TNG ANNUAL
THE BEST READ THIS SIDE OF THE NEUTRAL ZONE